

STAR TREK

THE MAGAZINE



FEBRUARY 2003

VOLUME 3 ISSUE 10

PUBLISHED MONTHLY

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Exclusive Interviews

Brent Spiner

Tom Hardy

Jonathan Frakes

Marina Sirtis

Stuart Baird

John Logan

PLUS 3 TECHNICAL BRIEFINGS

- Romulan BIRD-OF-PREY
- Counselor Troi
- U.S.S. ENTERPRISE NCC-1701-D™

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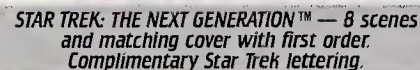
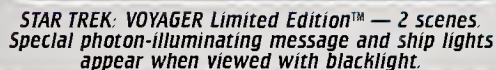
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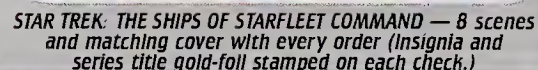
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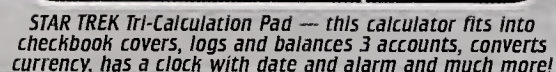
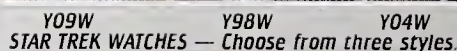
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THIS MONTH

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Special Collector's Covers!

This month we have created three special collector's covers to
celebrate the release of **STAR TREK NEMESIS**.



Editors' Letter

This month is a feast of *STAR TREK NEMESIS* coverage. The movie is a major hit, and has been widely praised as one of the best *STAR TREK* films ever; the visual effects are amazing, and the story introduces not only a stunning villain but a whole new theme, with cooperation with the Romulans looking a distinct possibility for the future. We've also seen Riker and Troi move on to marriage and a new ship, but, most notably of all, Data is gone. We've got exclusive interviews with Brent Spiner, Tom Hardy, Jonathan Frakes, Marina Sirtis, director Stuart Baird, and screenwriter John Logan. We've also talked to production designer Herman Zimmerman about how he developed the look of the Reman world and makeup supremo Michael Westmore about creating the makeup for the Kolarans, and the challenges of transforming 29 people into aliens during filming out in the desert. Concept artist John Eaves takes us through the design process for all the new ships in the movie from the *Argo* shuttlecraft to the *Scimitar*. Rick Sternbach and Tim Earls have an article about Romulan propulsion technology and we've also taken a quick look at Romulan history.

Continuing the *NEMESIS* theme, the briefings contain a rundown on Counselor Troi's life and times before stepping back in time to the *TNG* crew's earlier vessel, the *U.S.S. Enterprise NCC-1701-D*. We continue our detailed deck-by-deck coverage, and also look at the upgrades and refits carried out on the ship over the years. And in a return to Romulus, we provide details of the infamous Romulan *Bird-of-Prey*.

Unfortunately we didn't hook up with Patrick Stewart as planned this month, but we will be featuring his thoughts in the next issue – we're staying with *STAR TREK NEMESIS* to bring you more interviews and behind-the-scenes features, including a look at the storyboards prepared by conceptual artist Tom Southwell throughout the production of the movie. Also on the menu is more *STAR TREK: THE NEXT GENERATION* to accompany its release on DVD.

The Editors

THIS MONTH



Brent Spiner

After 15 years of playing Data, Brent Spiner has finally laid him to rest – although with a dash of hope for the future in the form of B-4. On *STAR TREK NEMESIS* Brent was involved behind the scenes for the first time, working closely with John Logan and Rick Berman in creating the story. He talks about how the three of them collaborated, and speculates on the future for the crew of the *U.S.S. Enterprise NCC-1701-E*, with or without everyone's favorite android; in his own future, with a baby son born this year, he plans to continue to be "someone who does something."



Tom Hardy

Despite his tender age, Tom Hardy has landed roles in some spectacular projects; 'Black Hawk Down' was followed by the Tom Hanks-Steven Spielberg TV miniseries 'Band of Brothers.' Tom was filming another movie role in Morocco when news came of the auditions for *STAR TREK NEMESIS*, and won over the director with the videotape he sent to L.A. After an intensive two months in which he was matched against the legendary Patrick Stewart, Tom recalls his experiences of *STAR TREK* and his thoughts on Shinzon, its newest villain.

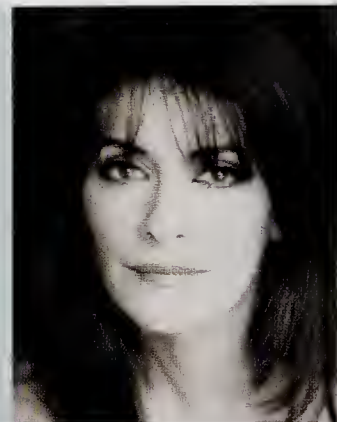
Jonathan Frakes

After helming the last two *STAR TREK* movies, Jonathan Frakes took it easy this time, playing Riker and seeing him move on to captain his own vessel after marrying Deanna Troi. These days, Jonathan is about to direct his second non-*TREK* film, based on another well-loved franchise, 'Thunderbirds'; his production company also continues to be busy with new projects, currently creating the movie 'Illusion' with Disney and having recently sold a new pitch to Fox.



Marina Sirtis

When they came together for the fourth time on *STAR TREK NEMESIS*, Marina Sirtis says that she and the cast felt strongly that this might be their last outing as a team – or that at least she might be playing Troi for the last time. But, looking back on the crew's three previous movies, she's delighted to have had her strongest role to date and be very much a part of the story, with a chance to "play torment," and she recalls the experience of working with a director and writer who were new to *STAR TREK*.



Stuart Baird

STAR TREK NEMESIS's director Stuart Baird made his reputation as an editor working on some of the biggest films in history before becoming a respected director and producer. His credits as an editor include the movies 'Tommy,' 'The Omen,' 'Lethal Weapon,' 'The Last Boy Scout,' 'Demolition Man,' and 'Maverick.' He also served as a producer on 'Altered States,' 'Robin Hood: Prince of Thieves,' and 'Lara Croft: Tomb Raider,' and directed the movies 'Executive Decision' and 'U.S. Marshals.'



John Logan

Writer John Logan began his career writing for the Chicago Theater before becoming one of the busiest screenwriters in Hollywood. He co-wrote 'Any Given Sunday' with Oliver Stone, and was one of the writers on the Oscar-nominated screenplay for 'Gladiator.' After *STAR TREK NEMESIS*, his next movie will be 'The Last Samurai' starring Tom Cruise. He is also working on a Howard Hughes biopic for Martin Scorsese, an Abraham Lincoln biopic for Dreamworks and a sequel to 'Gladiator.'

Herman Zimmerman

Production designer Herman Zimmerman is literally the man who invented the look of *STAR TREK*'s 24th century. He was *STAR TREK: THE NEXT GENERATION*'s first production designer, then went on to work on *STAR TREK: DEEP SPACE NINE*. He has also served as the production designer on the last five *STAR TREK* movies, and on *ENTERPRISE*. As he explains, Stuart Baird wanted something new for *STAR TREK NEMESIS* and many of his designs were inspired by the Italian architect Carlo Scarpa and German expressionist films.

John Eaves

Concept illustrator John Eaves is best known as the man who designed the *U.S.S. Enterprise NCC-1701-E*. *NEMESIS* was his fourth *STAR TREK* movie and, as he recalls, it gave him the chance to revisit his favorite ship and make a few subtle modifications that perfected the design of the model. He was also called upon to design Shinzon's massive ship the *Scimitar* and a new version of the Romulan Warbird, the *Valdore*. When his work on *NEMESIS* was done he returned to his regular duties on *ENTERPRISE*, where he designs starships alongside Doug Drexler.

Michael Westmore

Designer and supervisor of *STAR TREK*'s makeup since the start of *STAR TREK: THE NEXT GENERATION*, Michael Westmore created the makeup for *STAR TREK NEMESIS* as well as remaining in charge of *ENTERPRISE*. The new feature threw up many challenges; the first one he faced was designing the look for the Kolaran race whom our heroes encountered when they discovered B-4 on a desertlike planet – a sequence that required eight days on location. Michael describes how he came up with the alien look, and how he made everyone look different.

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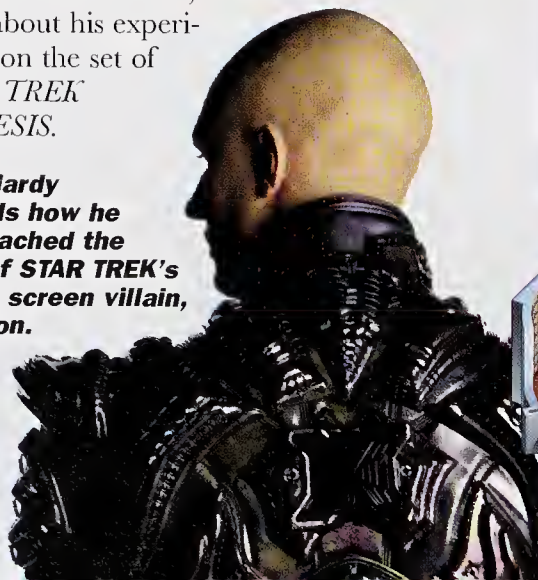
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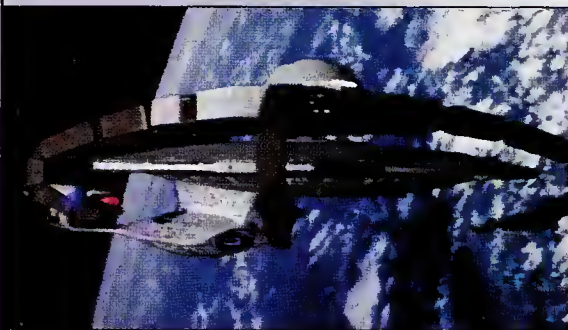
26 Tom Hardy
Actor Tom Hardy gives us his insights into Shinzon, and talks about his experiences on the set of *STAR TREK NEMESIS*.

Tom Hardy reveals how he approached the role of *STAR TREK*'s latest screen villain, Shinzon.



Briefing 1 U.S.S. ENTERPRISE NCC-1701-D

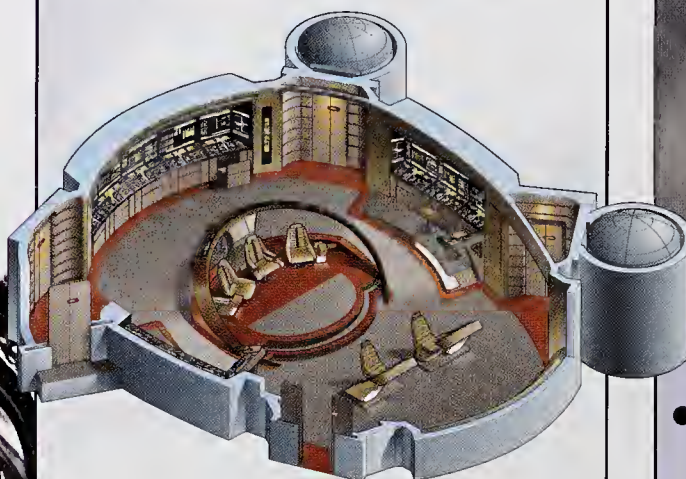
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We take a look at the upgrades and refits the U.S.S. ENTERPRISE NCC-1701-D underwent during its years in service.

- **U.S.S. ENTERPRISE NCC-1701-D: Upgrades and Refits**
- **U.S.S. ENTERPRISE NCC-1701-D: Refit Main Bridge**
- **U.S.S. ENTERPRISE NCC-1701-D: Medical Isolation**
- **U.S.S. ENTERPRISE NCC-1701-D: Sensor Maintenance Room**
- **U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck**

Our foldout illustration this month features the refit version of the bridge on the U.S.S. ENTERPRISE NCC-1701-D.



Director Stuart Baird talks about the making of *STAR TREK NEMESIS*, and working with the established cast.

50 Stuart Baird
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56 Designing the Scorpion
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Our profile of Deanna Troi covers her personal and professional life.

- **Counselor Troi**



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STAR TREK technical expert Rick Sternbach takes an in-depth look at Romulan vessels and their technology.

72 The Romulan Star Empire

A brief introduction to the history of the Romulans and their mysterious world.

Briefing 3

Romulan

BIRD-OF-PREY:

2152

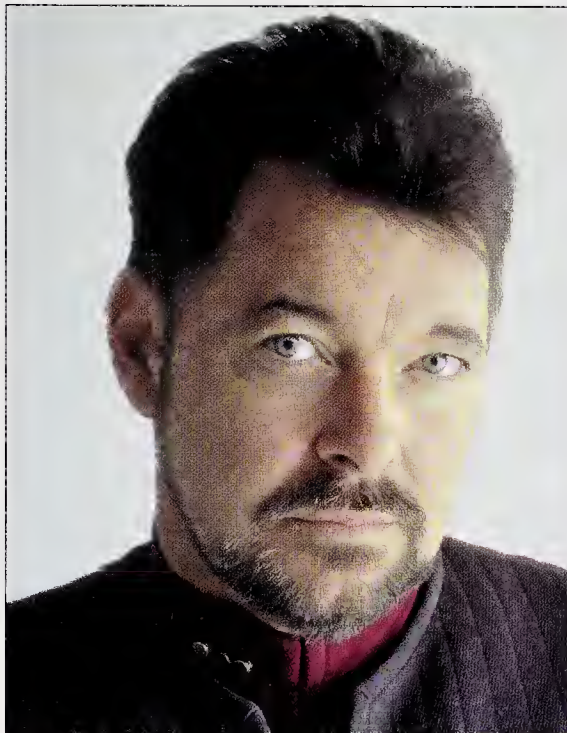
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Our final briefing this month focuses on the Romulan BIRD-OF-PREY that was encountered by ENTERPRISE NX-01.

- Romulan BIRD-OF-PREY: 2152: Introduction
- Romulan BIRD-OF-PREY: 2152: CG Views

The Romulan BIRD-OF-PREY of 2152 was equipped with a cloaking device and thermokinetic weapons.



Jonathan Frakes talks about Will Riker's role in *STAR TREK NEMESIS*, and his current project directing the 'Thunderbirds' movie.

82 Jonathan Frakes

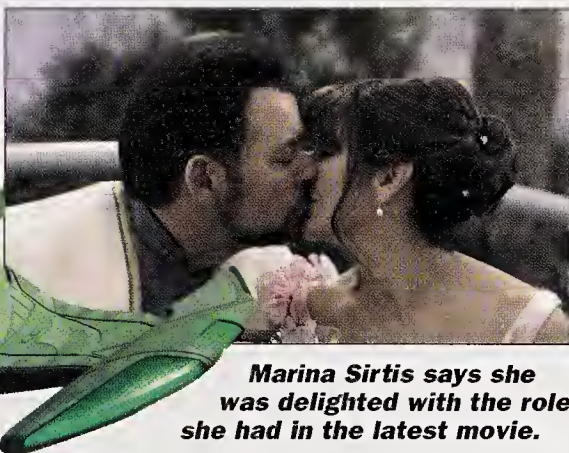
We talk to Jonathan Frakes about his role in the latest movie, and what he thinks the future holds for the *STAR TREK: THE NEXT GENERATION* team.

85 John Logan

John Logan discusses the thoughts behind his screenplay for *STAR TREK NEMESIS*, and reveals several scenes that unfortunately did not quite make it into the final cut of the movie.

92 Marina Sirtis

Marina Sirtis talks about the excitement she felt at Counselor Troi's largest movie role to date, and the challenges it posed.



Marina Sirtis says she was delighted with the role she had in the latest movie.



The makeup for the Kolaran aliens proved to be one of the most challenging, especially as there were nearly 30 of them.

96 The Kolaran Makeup

Makeup designer and supervisor Michael Westmore explains that the look for the Kolaran race was inspired by desert animals.

98 Designing Romulus, Remus, and the SCIMITAR

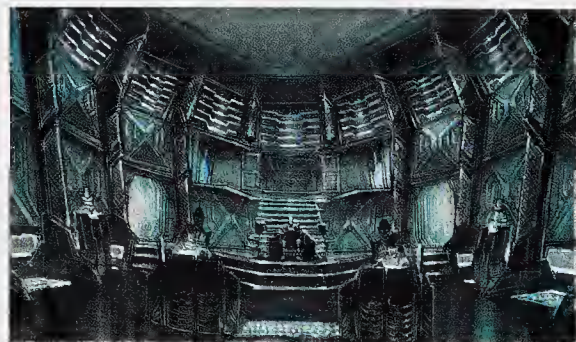
Production designer Herman Zimmerman talks about the set designs that were created for *STAR TREK NEMESIS*.

105 'Starfleet Command III'

We talked to the people at Activision about their latest *STAR TREK* computer game, 'Starfleet Command III.'

112 STAR TREK Stories

We reveal that, in *STAR TREK NEMESIS*, the captain's chair almost got the one thing it has always lacked – a seatbelt.



We take a look at some of the sets that were created for *STAR TREK NEMESIS*, including the SCIMITAR's bridge.

STAR TREK: The Adventure goes to England

STAR TREK: The Adventure beams into London's Hyde Park this winter, prior to heading off around the world on an extended tour.

The Adventure is housed in a 7,000 square meter hi-tech, climate-controlled environment within the London park, which is right next to the famous Marble Arch. There are many interactive attractions, including being 'beamed up' – an experience you can have immortalized on videotape – and you can also visit the bridge of the *U.S.S. Enterprise NCC-1701-D*, Quark's Bar, and the massive armory set from *ENTERPRISE*. On show are hundreds of props and costumes from the five series and the movies, including Shinzon's stunning outfit, and many others, from *STAR TREK NEMESIS*; best of all, for the first few weeks of the opening there's the *Scorpion*, in which Picard and Data escaped from the *Scimitar*.



STAR TREK: The Adventure is a massive interactive attraction that will be touring the world after it leaves London, England.



Visitors to **STAR TREK:** The Adventure will have the chance to meet several alien races including Klingon warriors.



The attraction features faithful replicas of several famous sets, including the bridge of the *U.S.S. ENTERPRISE NCC-1701-D*.

STAR TREK: DEEP SPACE NINE arrives on DVD

Paramount Home Entertainment have announced that they will start releasing *STAR TREK: DEEP SPACE NINE* on DVD this February. Following the pattern established by *STAR TREK: THE NEXT GENERATION*, the show will be released in box sets that feature all the episodes in a particular season, and a selection of additional features that look at the making of the show through the eyes of its creators.



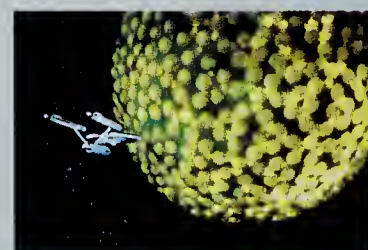
In Memoriam John Meredyth Lucas

One of the most influential figures in the history of *STAR TREK* died October 19 of leukemia at the age of 83. John Meredyth Lucas wrote, produced, and directed for *STAR TREK* and effectively ran the show for Gene Roddenberry from 'A Private Little War' through to the end of the second season. Many of the stories he wrote for the show were war-themed and he saw *STAR TREK* as a venue for difficult topics. John was interviewed in our August 2000 issue.



In Memoriam Jerry Sohl

One of *STAR TREK*'s first writers, Jerry Sohl, died November 4, at the age of 88 after a long period of ill health. Jerry wrote the first episode of *STAR TREK* to enter production after the first two pilots, 'The Corbomite Maneuver,' and co-wrote the third season episode, 'Whom Gods Destroy.'



Jerry Sohl wrote the 'The Corbomite Maneuver,' in which Kirk was forced to battle a vastly superior foe.

In Memoriam Hilary J. Bader

Writer Hilary J. Bader died November 7, after losing her battle with breast cancer. She was 50. Hilary was a freelance contributor to *STAR TREK: THE NEXT GENERATION*, *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*. She was one of the writers who was discovered by Michael Piller, and in an open letter dedicated to her memory he has praised her for her inventiveness and resilience, adding that she will be deeply mourned.

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by John Bell

It's a fact, more and more automobile accidents are being blamed on the use of cell phones while driving. In fact, according to a study by the *New England Journal of Medicine*, drivers who talk and travel are four times as likely to get in an accident. Some states are considering banning cell phone use in cars, unless it's hands free. Until now, if you wanted to purchase an adapter for your car, you were forced to buy one from the phone manufacturers or cell phone carriers. Now, there's a great new product that lets you keep both hands on the wheel while using your cell phone: the Navigator Hands-Free Kit™.

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The STAR TREK: THE NEXT GENERATION Companion

Larry Nemecek
Pocket Books, paperback
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A new, revised edition of one of the mainstays of any fan's library goes on sale this month. Author Larry Nemecek says, "The new edition has 32 all-new pages for the three new film chapters, and we get to look at the older films with some hindsight you don't have in the books and articles that came out at the time." Larry carried out many new interviews for this edition of the companion, and spoke to some of the most influential people who worked on the *TNG* movies including directors Jonathan Frakes and Stuart Baird, writers Michael Piller and John Logan, and many behind-the-scenes experts, including Herman Zimmerman, Michael Westmore, John Eaves, and Michael Okuda, plus the movies' effects houses.

Out Now — STAR TREK by phone

Now available from Versaly is a range of *STAR TREK* ringtones, animated screensavers and desktop pictures to bring your phone boldly into the future. Versaly's fun text service also allows you to have quotes and trivia from *STAR TREK* beamed directly to your phone. Also, watch out for imminent additions from *STAR TREK NEMESIS*. For more information visit www.versaly.com

STAR TREK NEMESIS Merchandise



In conjunction with the release of *STAR TREK NEMESIS* a number of tie-in products are available. Art Asylum have done an excellent job transforming the film's stars into a set of fully posable action figures. For those wishing to recreate something of the movie in their homes, the Jerry Goldsmith soundtrack is also available, published by Varèse Sarabande.



Now available from Versaly is a range of *STAR TREK* screensavers.

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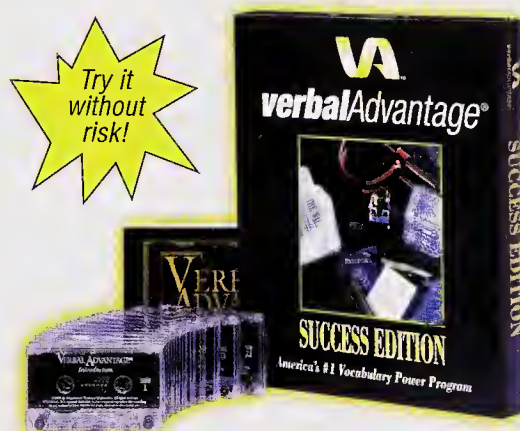
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Brent Spiner

"We thought that, if it worked, the last 45 minutes of the movie would be, 'Hang on to your seats!'"



"What makes you think Data is dead?"

STAR TREK NEMESIS is truly the end of an era – or is it? We talk to Brent Spiner about his work on the story for the movie, and the future of Data and the cast of **STAR TREK: THE NEXT GENERATION**.



Data, the android who so desperately wanted to be human, sacrificed himself in *STAR TREK NEMESIS* to save his captain and his ship. It's going to be a long time before we find out if there's life after death for Data, but meanwhile Brent Spiner reflects on his own experiences of the movie.

For the first time, he has been closely involved in creating the story, with screenwriter John Logan and executive producer Rick Berman. "That started right from the beginning," he says. "I was doing a play in New York and my leading lady was a very good friend of John's and he came to see the play, and we all went out to dinner afterward and we became friends."

Deciding to collaborate

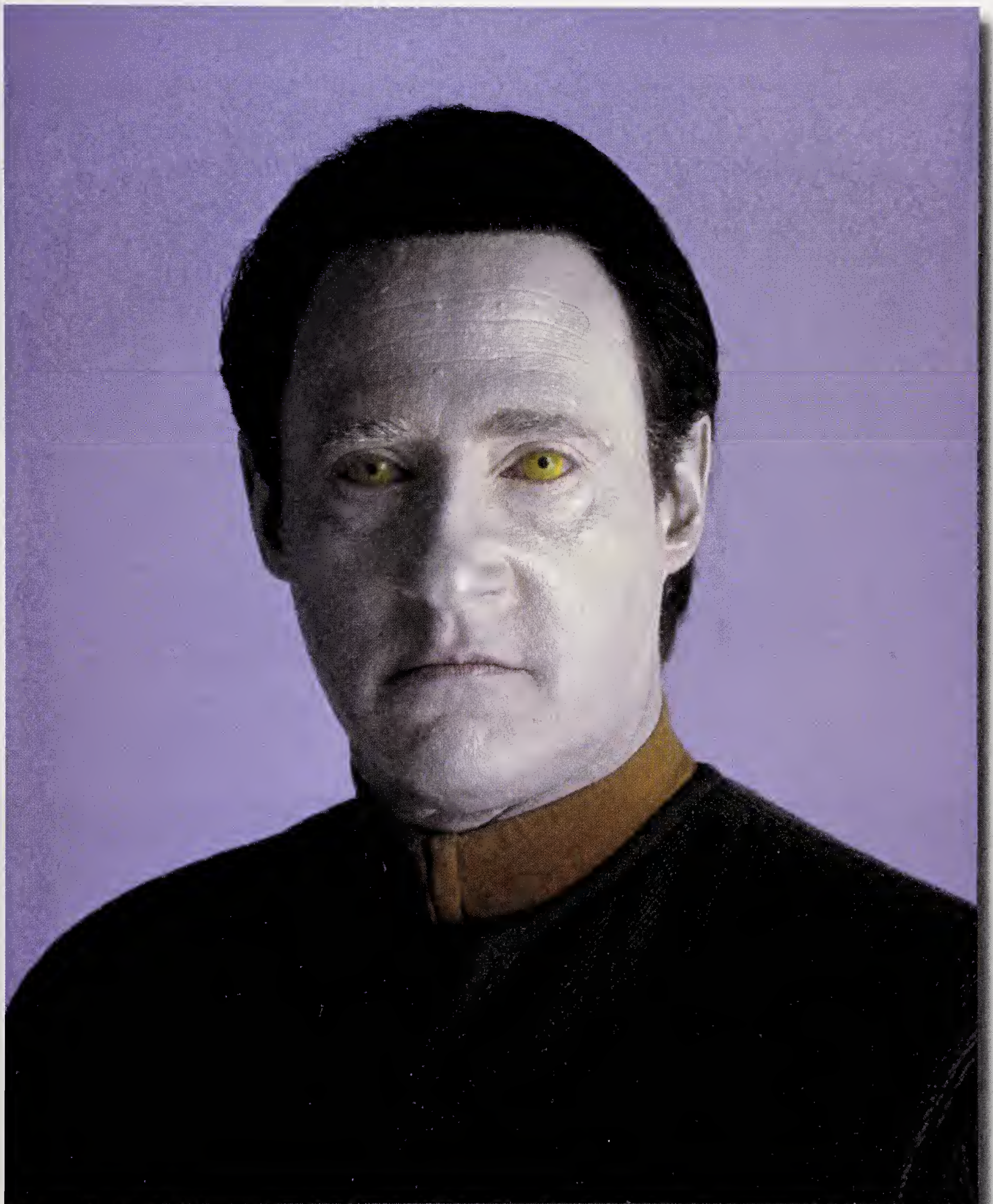
"It turned out that he was a huge *STAR TREK* fan, and I knew that he wanted to write a *STAR TREK* movie. I called him and said that the studio had shown interest in doing another film, and he said, 'Well, let's write one together!' And so we got together with Rick Berman." Brent doesn't claim superior *STAR TREK* knowledge, despite having worked in the franchise for 15 years. "John knows *STAR TREK* way better than me; he's seen all the episodes and has been a real fan. I've seen maybe 20 episodes!"

The genesis of the storyline took a long time. "That's the uniqueness of *STAR TREK* – most movies come from spec scripts that people have written, or are adaptations of other works, but in this case we just had the studio's interest in doing another one, so we had to basically pull a story out of the air. And that's what we did. We met for many, many weeks; we sat in Rick's office and hammered it out."

Honing the story

As always, some good ideas got dropped along the way. "There were some versions of the story where I think we lost things that we were fond of; I can't remember anything specifically. There were many drafts of the story, and there were changes, and some things the studio didn't care for, and some things just got changed along the way. But finally it filtered down to that particular story, and once it was done then John wrote the script."

Brent remembers that the closeness of the collaboration meant that no single person was responsible for a major arc. "Definitely John was into doing Romulan-Roman things, and since I wasn't really that familiar with Romulans – other than having met them a few times! – that was really his focus. The jumping-off point was really John saying we should do a Romulan





The movie's opening scene, the wedding reception of Deanna Troi and Will Riker, saw Data joining in with the band.

story, but other than that I don't think anybody necessarily came up with one entire element; we all contributed pretty much equally."

Finding solutions

John Logan has said he sometimes had to ask Brent for help when he'd got our heroes into a sometimes literally tight spot and didn't know how to get them out. "That happened a few times, and it was fun! It was a challenge to think of what I hadn't seen before, and that's basically what we tried to do: what can we do that we haven't seen before? So when John called I would just go sit down in my backyard and drift until it

came to me. But, you know, most actors do it anyway. I've always approached a script as a series of problems to be solved, and I don't think I've ever worked on a movie that hasn't had rewriting done and things adjusted to satisfy the actors' point of view. So it's not really a new thing for me; it's just that I got to do it more on this one."

John was also surprised to find that Brent wasn't interested in building up his own role as Data. "As I say, we all really contributed pretty much equally, but I think John wrote more of the Data stuff than I had anything to do with. It wasn't my thrust in it; I was really more interested in the whole movie, and in the movie being good." Didn't he have something



The first sequence that was filmed was the 'desert' chase scene. Brent is seen here with Patrick Stewart, Stuart Baird, and Rick Berman.

to say about Data's demise? "What makes you think Data is dead?" he jokes. "No — that's not really how it came down. I think the story actually took us there; we got to a point where we thought, 'Well, either Picard or Data have got to go,' and it just made more sense to us that Data sacrifices himself for Picard and his friends."

STAR TREK newcomers

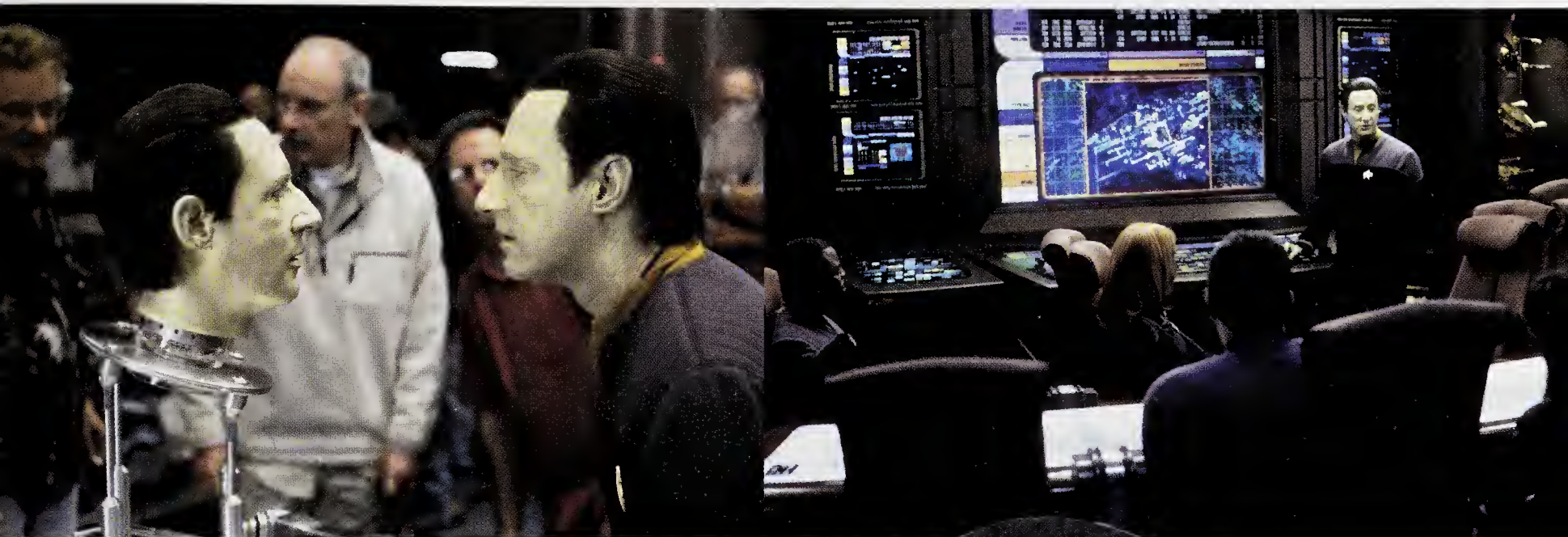
The movie saw the advent of newcomer Stuart Baird as director. "I enjoyed working with Stuart," Brent remembers. "He's quite a character! Obviously there was a history that he wasn't as interested in as we were, but his desire to make a good movie was always there,



The Starfleet officers got chased by Kolaran vehicles and made a stunning getaway. "I wasn't allowed to drive," mourns Brent.

The crew visited the alien planet to track down signals that turn out to be from an android that is identical to Data. The head, half-buried in the desert sand, is the last part they find.





Scenes between Data and his new 'brother' were filmed using motion control, which is notoriously difficult and time-consuming.

and he really went to extremes to try to do that. When he felt something needed to be better, he just stayed in there until it *was* better. He was obsessed with making this picture great, and I think he did a terrific job."

Brent was also impressed by the movie's main guest star, Tom Hardy. "Tom's really good. And Shinzon's a terrific villain, because of all the dynamics and because he could have one day perhaps grown up to be Picard – he had the Picard blood running through his veins." Sadly, Shinzon is no more, but if the producers ever need a young Picard, they know where to look. "You'll see Picard's schooldays, and it'll be Tom Hardy playing him!"

Becoming Data again

Wasn't it hard for Brent to come in and just play Data, after all his involvement in writing the story? "You know what, pretty much once we started I was just Data. The story was done, so my focus was just acting Data and trying to solve some of the problems that we'd created for the actor Brent Spiner who was playing Data. There were things that we wrote where I thought, 'Oh, this is great, but I don't know how I'm going to do it,' and I had to sort of figure it out. But becoming Data again was pretty automatic, it really was. I'd finished doing another movie the day before, with a

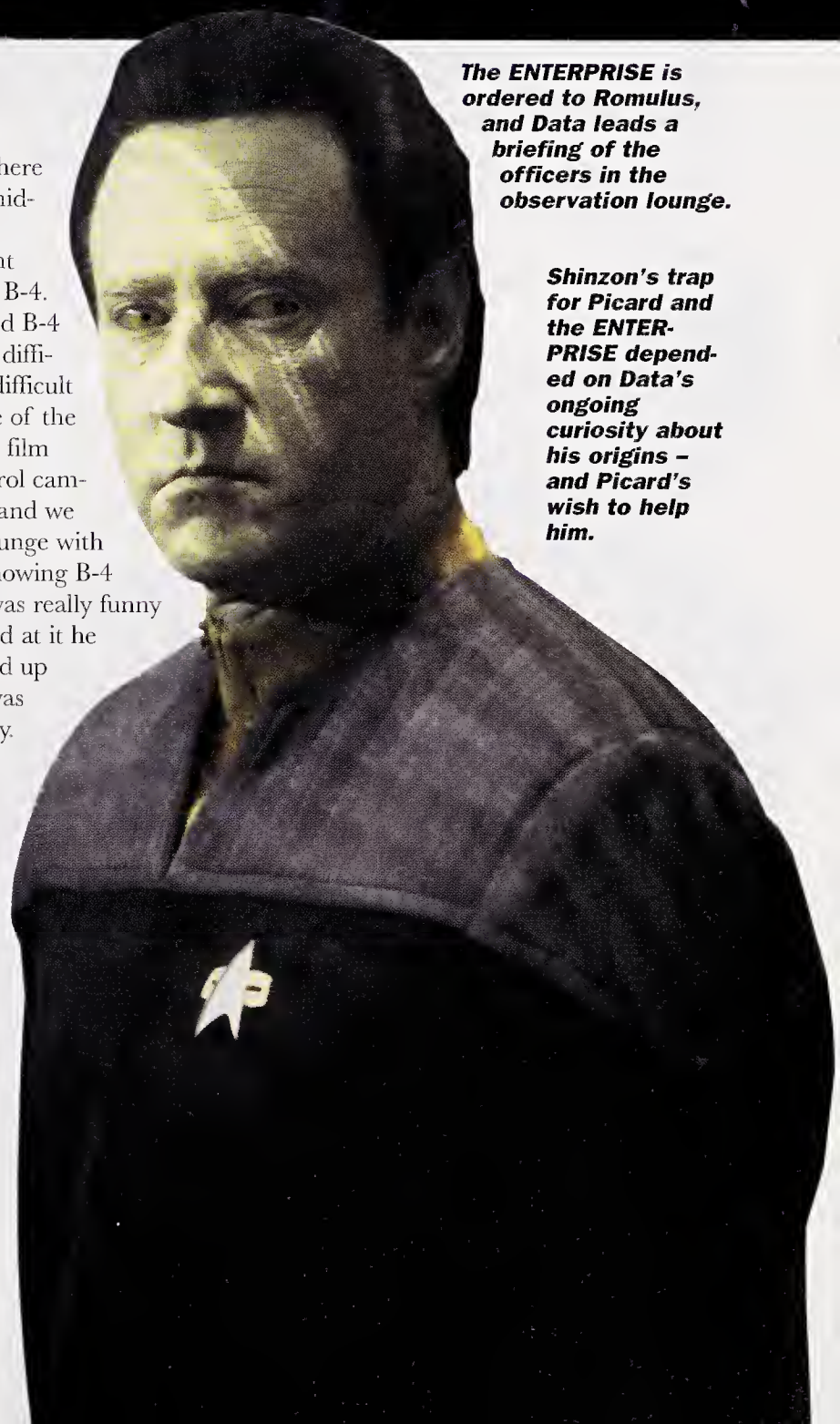
completely different look and character, and 12 hours later there I was, in gold makeup in the middle of the desert!"

The main challenge for Brent was acting opposite himself as B-4. "All of the scenes that Data and B-4 are in together were obviously difficult; they were just physically difficult to accomplish. Oddly, a couple of the moments that are cut from the film were the hardest. Motion control camera work is extremely tedious, and we did one whole silent bit in a lounge with Data and B-4 where Data is showing B-4 how to do different things. It was really funny – every time the director looked at it he laughed – and then they wound up cutting it, because the movie was too long and it wasn't necessary.

"Other things were cut too. There are certain realities. The movie can only be so long, for the audience's comfort and for the ability to play a certain number of screenings a day, and we had a movie that was considerably too long and so we had to lose some stuff. None of it affected ultimately the through-line of

The ENTERPRISE is ordered to Romulus, and Data leads a briefing of the officers in the observation lounge.

Shinzon's trap for Picard and the ENTERPRISE depended on Data's ongoing curiosity about his origins – and Picard's wish to help him.



"There were things that we wrote where I thought, 'Oh, this is great, but I don't know how I'm going to do it.'"



Having received Data's entire memory, B-4 is able to access valuable Starfleet information. Shinzon has him beamed to the SCIMITAR— but it's actually Data, who has uncovered the other android's unauthorized tampering with the ship's computer.

Experiments back on the ship meant linking Data with B-4 and carrying out a memory download.

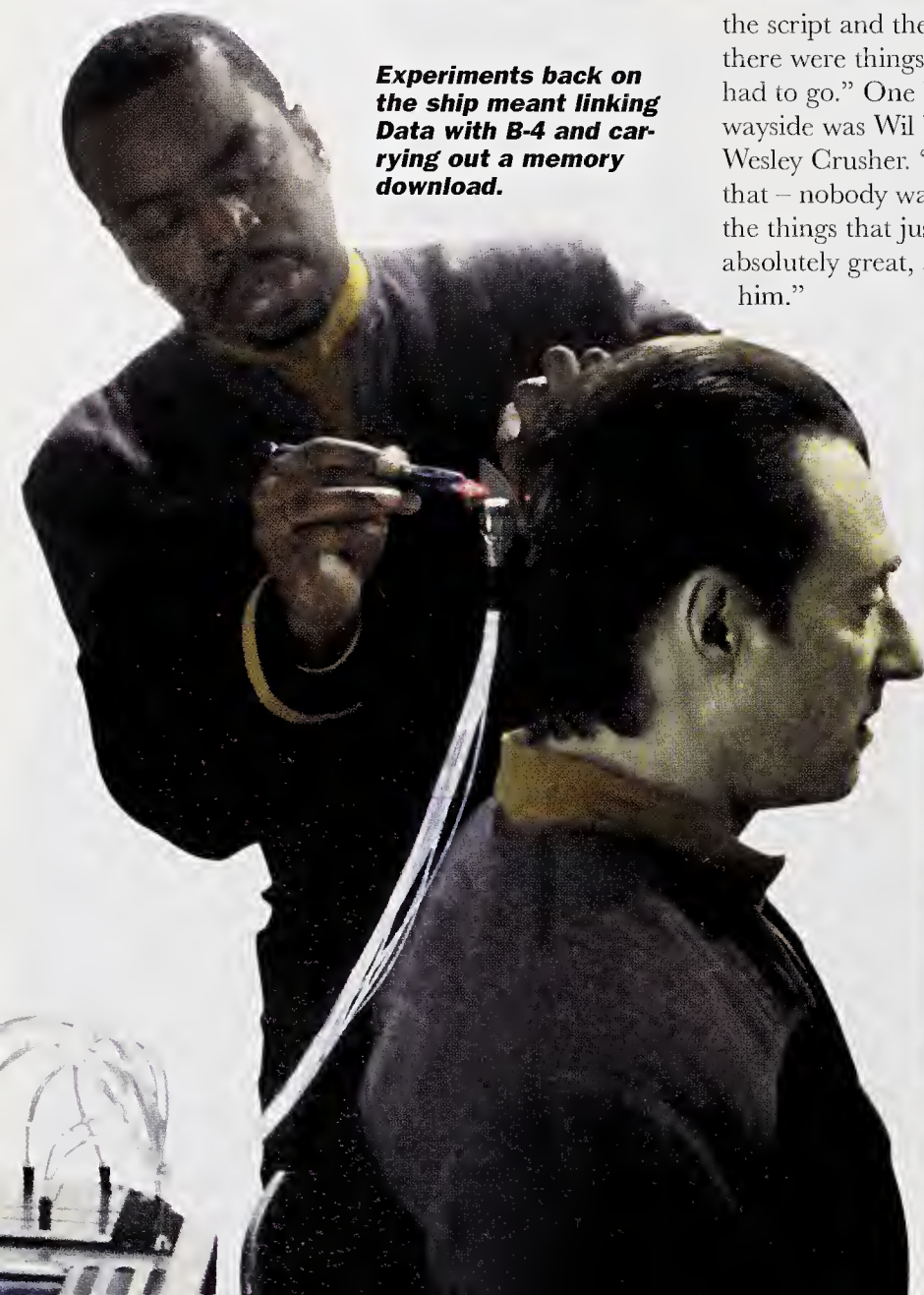
the script and the thrust of the movie, but there were things that we were fond of that had to go." One bit that mostly fell by the wayside was Wil Wheaton's cameo spot as Wesley Crusher. "We weren't happy about that — nobody was — but that was just one of the things that just had to go. He was absolutely great, and it was horrible to lose him."

And as with every *STAR TREK* movie, it was impossible to carve up the action equally between the main cast. "We really so wanted everybody to have something to do," says Brent. "Some of it's there and some of it's not, and some bits were ideas that we came up with too late. A lot of people get short shrift, because there just isn't the time in the script to do it. Shinzon is the biggest role in the movie and Picard and Data get the meat of the story as far as our crew is concerned, but Counselor Troi figures very heavily, and as a result so does Riker. But I wish we'd had better stuff for everybody. We tried, but there was literally no physical room for it."

Trimming the length

"It would be nice to have all of it back in. I said to Rick the other night, 'I would love it if Paramount would do a special edition and give the fans the two-and-a-half hour movie that we actually wrote,' but I think that's unlikely." Even in the DVD release, it won't be possible to reinstate all the cuts. "They may drop in a couple of the scenes, but in order to actually put it all back together again, to edit them into the picture, you'd have to rescore the movie and you'd have to finish opticals that weren't finished because they weren't being used, and it would wind up costing a ridiculous amount of money."

The final, stunning result shows that none of the cuts have affected the quality of the movie, and Brent is enthusiastic. "I think it's terrific. When we were working on the story



After escaping with Picard from the SCIMITAR, Data tries to discover Shinzon's plans, but B-4 has no answers and is deactivated again.



Picard is trapped aboard the *Scimitar* when the *ENTERPRISE*'s transporters go down. Data, in a physical stunt that only an android would be capable of, leaps from one ship to another. He insures that Picard is beamed back, but is trapped himself.

With the deadly thalaron weapon close to deployment, Data destroys it, but is killed in the resulting explosion.

we thought that, if it worked, the last 45 minutes of the movie would be, 'Hang on to your seats!' It moves so fast and is so exciting, and it was really satisfying to see that it actually made it to the screen as we thought it would. As I said, I've seen 20 episodes of the series, and I've seen all of the movies but I've only seen them once, but I actually turned to Rick after the screening and said, 'I want to see this one again.'

he's been quoted elsewhere as saying he would like to be involved if John Logan is too; is that something the two of them have discussed? "Well, we have talked about it, and let me just say I would like to be involved, if there is a *STAR TREK XI*." But, asked if he thinks we'll see Data again, Brent laughs, "No, no, he's dead!"

Brent's final comments show that the opinion of the fans were always close to the writ-

ers' hearts. "There's always concern about producing a film that will be liked by non-*STAR TREK* fans as well as fans, and I think we decided to kind of put that aside. When we first sat down to write this movie we tried to filter everything through John and say, 'Is this something the fans would like to see?' I think that, more than anything, that was really our focus – to try to write a movie that the fans would enjoy." ♡

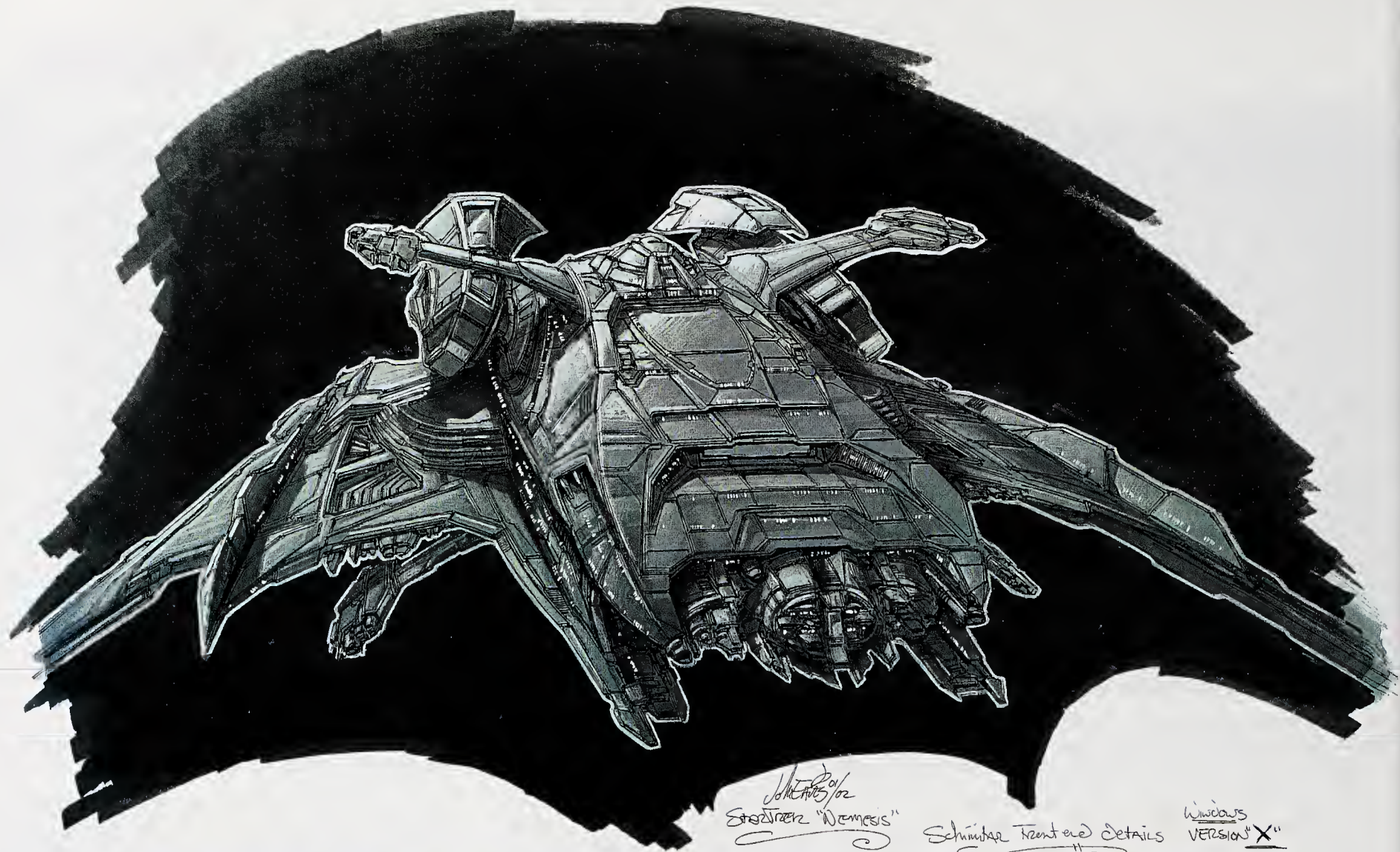
New father

Since *NEMESIS* wrapped, Brent's personal life has been eventful – he's now the father of a baby boy. "I think he's reinforced the idea that I like to be busy; I want him to know me as someone who does something." It'll be a while before it's clear if Brent is likely to be busy on *STAR TREK* again, but the success of *NEMESIS* makes it a distinct possibility. And

"I think that, more than anything, that was really our focus – to try to write a movie that the fans would enjoy."



Brent appeared in one of the movie's final scenes as B-4, in Picard's cabin. The captain tries to tell him about his brother, but the android lacks Data's understanding.



STAR TREK NEMESIS

Starship Designs

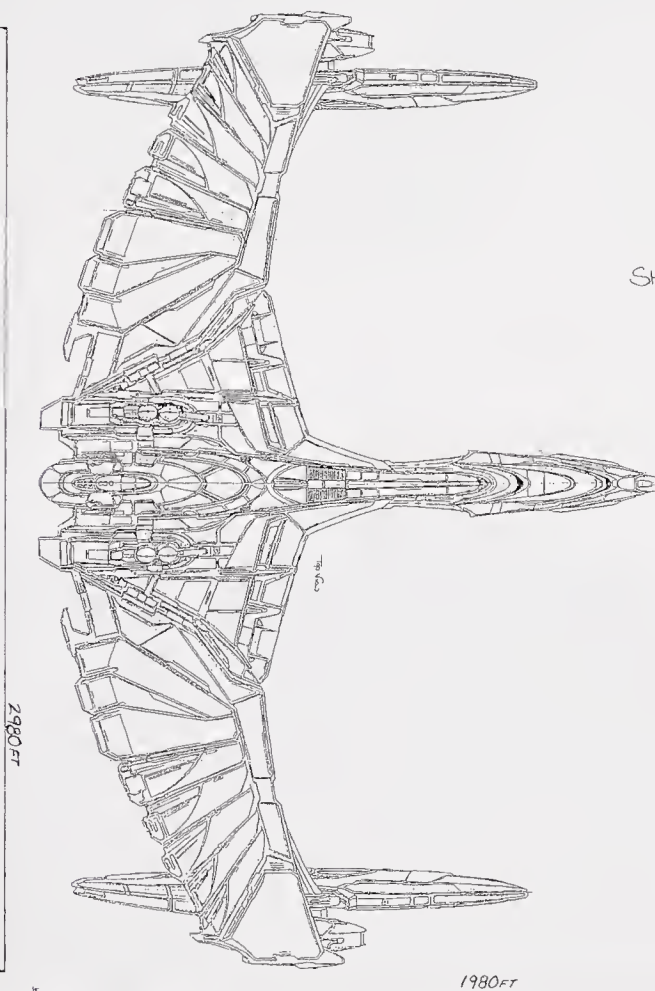
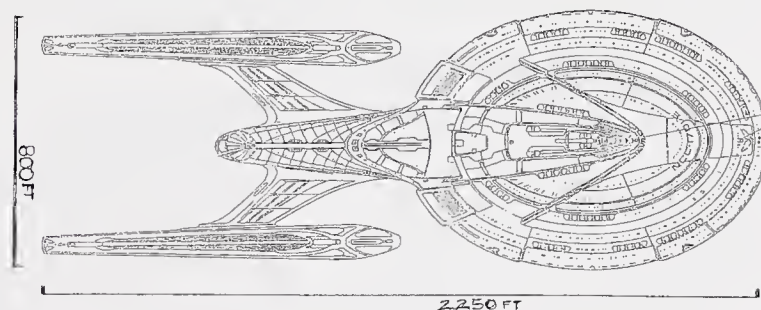
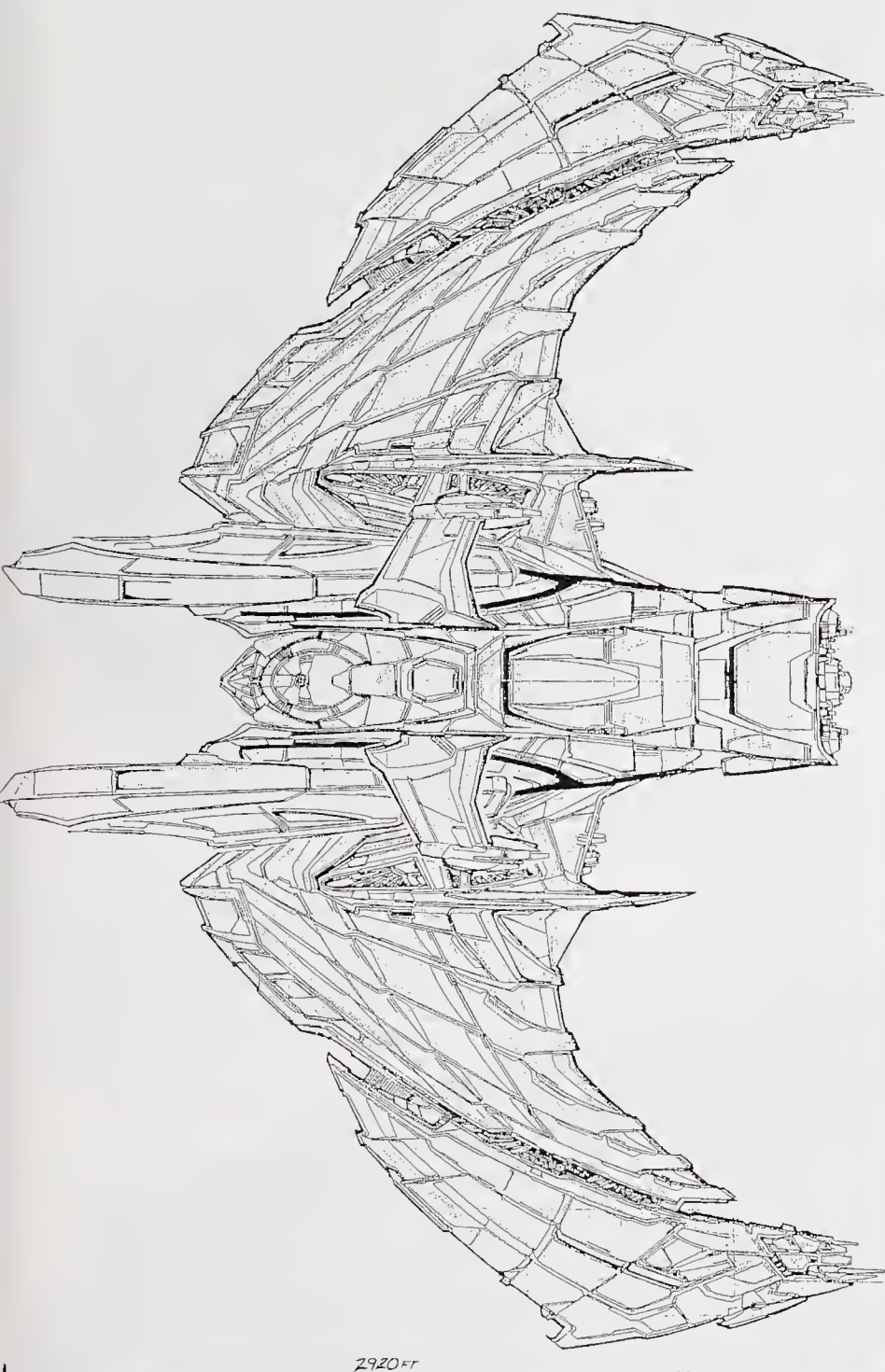
The latest *STAR TREK* movie called on concept artist John Eaves to design a new Romulan ship and to develop a look for their dark cousins, the Romans. As he reveals, it also gave him a chance to improve a classic design.

For John Eaves, *STAR TREK NEMESIS* was a combination of the old and the new. The script called for Romulan and Reman ships, a new shuttle, an attack flier, and some subtle changes to his design for the *U.S.S. Enterprise NCC-1701-E* that hardly anyone will notice.

As John explains, when he originally designed the *Enterprise-E* for *STAR TREK: FIRST CONTACT*, he'd given it all the weaponry it needed to fight the Borg, but

when he read the *NEMESIS* script, he realized he'd left some rather important details off. "The whole attack in *NEMESIS* comes from the top and from behind, but we had no weapons on the top of the ship except a couple of phaser strips. That's because when we did *FIRST CONTACT*, the entire attack was from the front and the bottom. It was one of those things we didn't think about. We looked at it and went, 'Oh, it's pretty much defenseless from the back and the top.'"

So John went back to his design and found a few places where he could justifiably add weaponry. After a little thought, he put new torpedo launchers at the back of the saucer, and ran small phaser strips along the nacelle struts. These essential changes meant that the ship had to be rebuilt as a CG model, and the practical model, which had featured in the previous two movies, was consigned to history. This presented him with an opportunity that he'd been waiting for; as he explains, the



STAR TREK "NEW"
SHIP SCALE CHART

As usual, John Eaves prepared a scale sheet that shows exactly how large the different ships in the movie are compared to one another. Romulan ships have traditionally been larger than their Federation counterparts, but the Scimitar dwarfs even the new Romulan Warbird.

Enterprise that we've seen up to now wasn't exactly the ship he designed.

"When I originally did the *Enterprise* for *FIRST CONTACT* there was a rush to get just the rough sketches done. When Rick Sternbach did the plans for the model, he didn't put the struts or the nacelles on them, so ILM did that. Everyone was going as quickly as they could, and the nacelles were a little bit too low and, just due to interpretation, all the really, really fine sleek lines, were lost. The work everyone did was really beautiful, but I always thought, 'Oh, if we just could change one or two little things.' There wasn't enough

time to do that on *INSURRECTION*, but on this one the whole ship was being rebuilt, so I asked if I could finesse the lines. They said, 'Go ahead and do it!'

Perfecting the design

"I took the existing photos, and there were some accurate drawings of the model that were done for this magazine. I just raised the nacelles up 10 percent, and pulled them back about 10 or 15 percent. The bottom of the body was flat when it was originally supposed to have a return curve on the back of it. And, on the top, where the saucer shuttlebay

connects to the body, there was kind of a harsh cut so we made that more streamlined. So now the *Enterprise* is exactly the way I want it; it's almost as if it went in for a little retrofit in between the movies."

The other change to the design of the *Enterprise* involved the shuttlebays that run along the back of the saucer. These had featured briefly in *STAR TREK: INSURRECTION*, but once again John found that *NEMESIS* posed him with an unanswered question. "Digital Domain would call up with amazing questions," he says. "Things you never thought about – for instance, they

Behind the Scenes

asked, 'What happens when the shuttle comes out the back? Is it an airlock situation?' Our first thought was, 'Well, it must be an airlock.' So we redesigned the doors to accommodate that. Then I called Michael Okuda and asked him what he thought. He said, 'Let's do a forcefield instead. That way you can have crew members running around and you don't have to evacuate the atmosphere every time a shuttle launches or returns.' Domain thought that was great, and Peter Lauritson did too. So when you see the shuttle coming out, you see the little blue fizz around it. That was all due to Digital Domain asking that question."

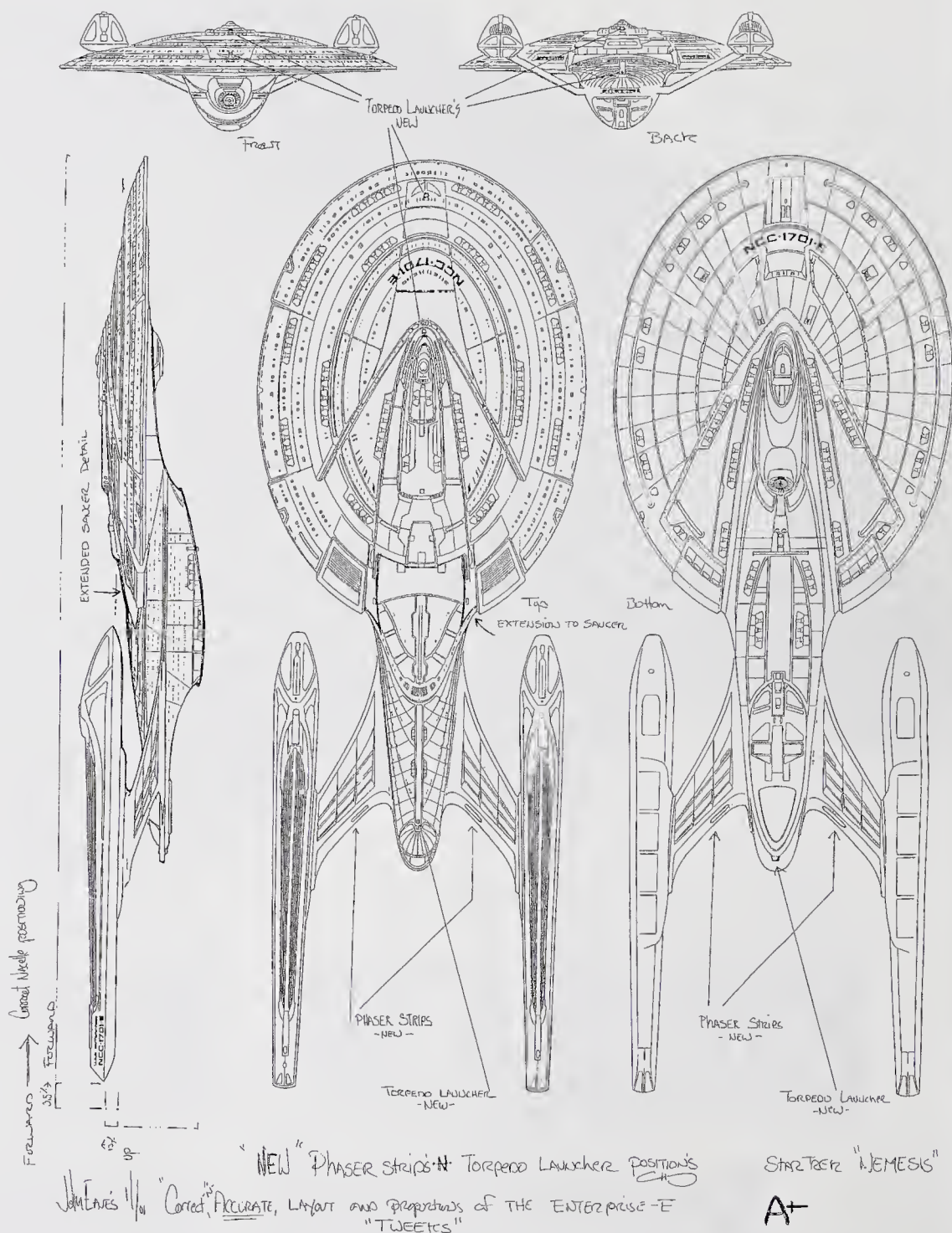
Streamlined shuttle

The *Argo* itself was a completely new design, and John says that it shows his thinking about how Starfleet's designs are evolving in the later years of the 24th century. "The shuttle we did for *INSURRECTION* was very traditional and had nacelles, but over time, as I've been drawing other ships for the show, I've been really sleeking out that Federation stuff. I'm always trying to get that Triumph TR7 look into the *STAR TREK: THE NEXT GENERATION* movies because everything travels so fast. Even though aerodynamically it doesn't matter, I try to make sure the shape gives you an impression of the speeds they can travel. The *Argo* lent itself really well to that approach because it's such a big-wide vehicle so that it can carry the offroad truck. So this time we said, 'Why don't we just incorporate the nacelles into the body instead of having them be separate?'"

The *Argo* also features an element that John borrowed from the *Enterprise NX-01* shuttles; when it enters the atmosphere it sprouts small wings. John freely admits that technologically these aren't necessary, but adds that he loves them anyway. Of course, he made sure that they weren't exactly the same as the wings on Archer's shuttles. "We came up with a new way to deploy them. I was watching some navy footage one day of these old cruise missiles. All the wings are built on the exterior and they fold out, and I thought it would be cool to see that type of feature on the shuttle."

Garage door

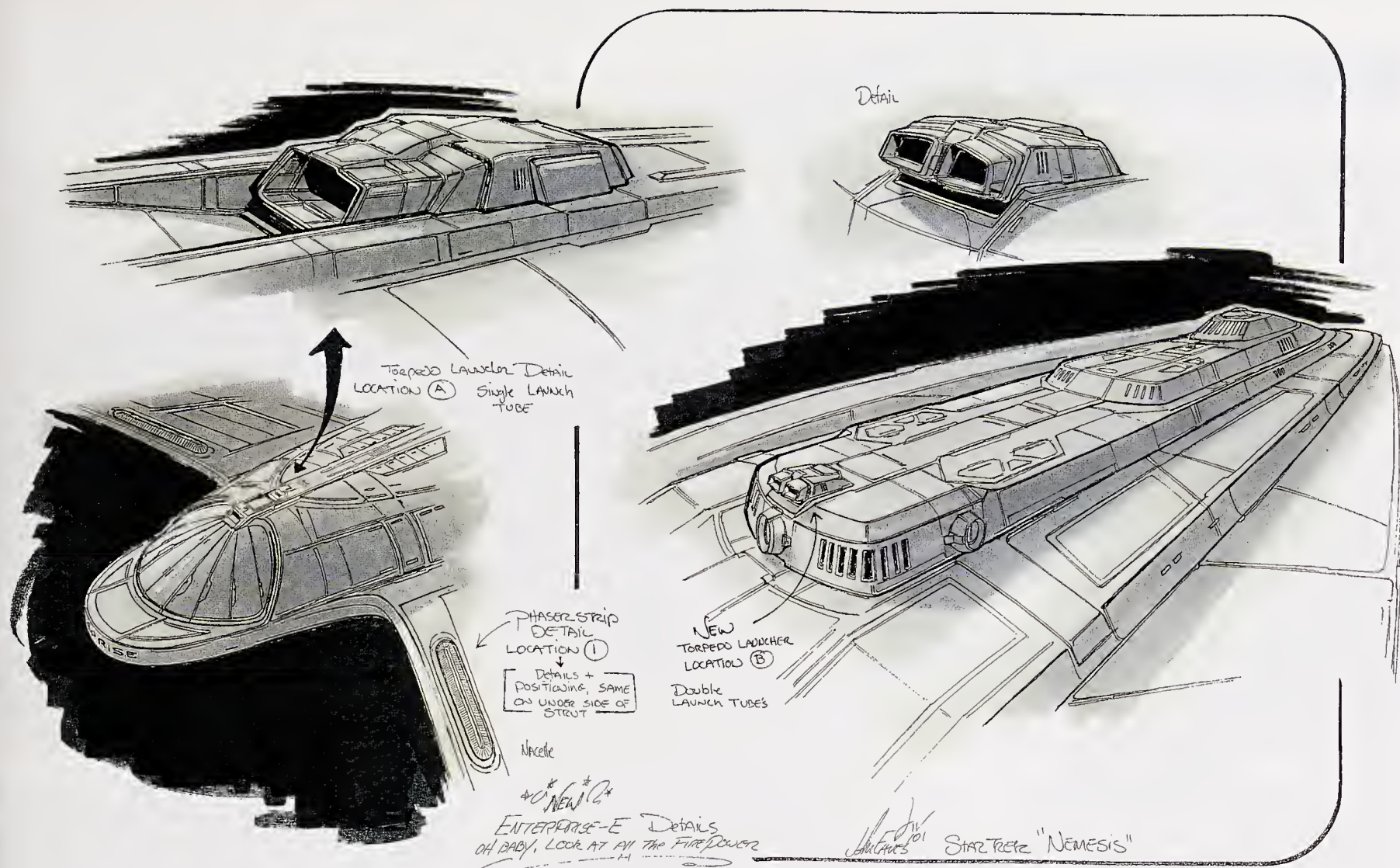
But the most significant thing about the *Argo* is that it carries an offroad vehicle that can literally drive out the back. This meant that the team had to build a full-size version of the back end of the shuttle that could be taken out to the desert, where a real truck would drive out of it. "It's got a ramp door on the



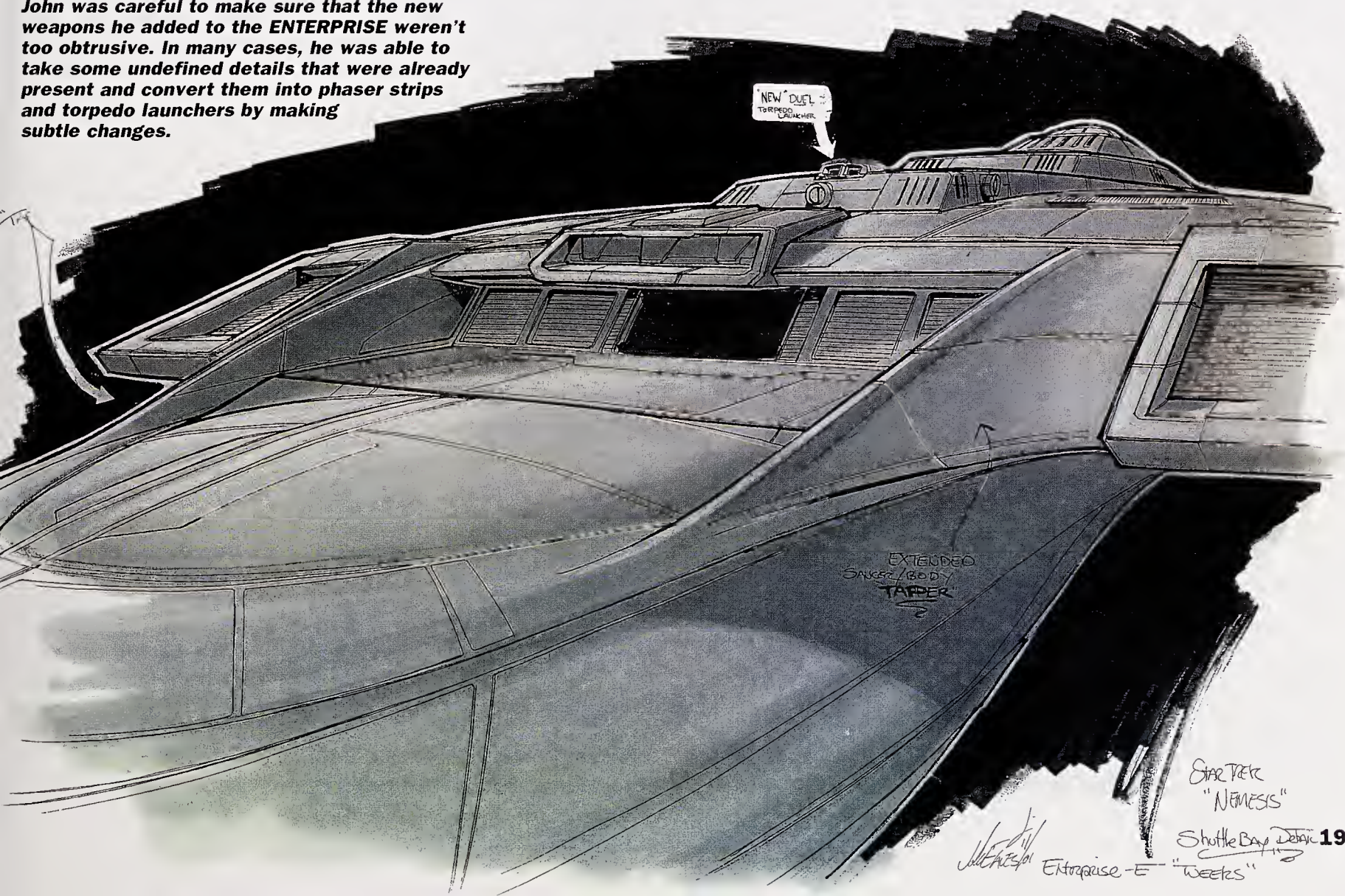
The script for *STAR TREK NEMESIS* involved the *ENTERPRISE* fighting off an attack from behind, so John had to add some new weapons at the back of the saucer and on the nacelle struts. While he was about it, he took the chance to make some subtle changes to the design of the ship as a whole.



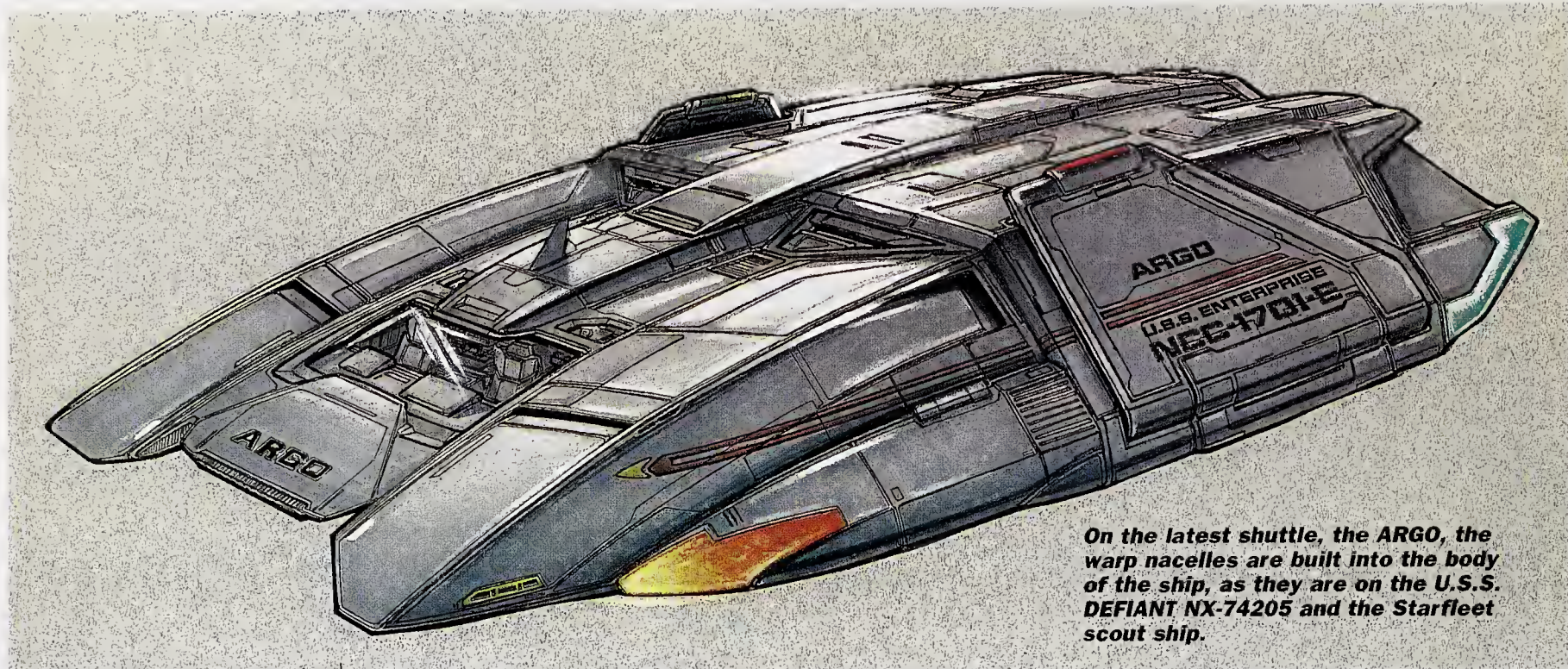
When Digital Domain asked how the shuttle left the *ENTERPRISE*, Mike Okuda suggested that it flew through a forcefield that maintained the atmosphere inside the shuttlebay.



John was careful to make sure that the new weapons he added to the ENTERPRISE weren't too obtrusive. In many cases, he was able to take some undefined details that were already present and convert them into phaser strips and torpedo launchers by making subtle changes.

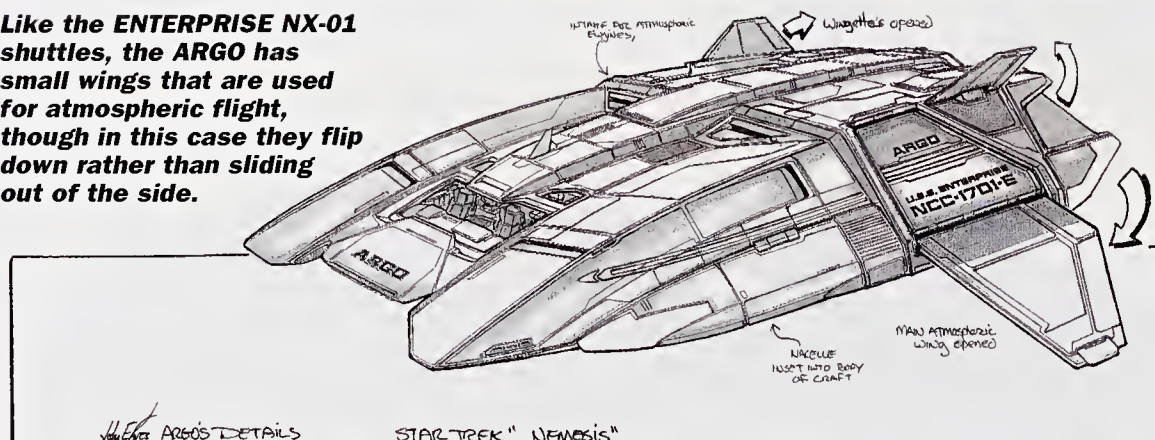


Behind the Scenes



On the latest shuttle, the ARGO, the warp nacelles are built into the body of the ship, as they are on the U.S.S. DEFIANT NX-74205 and the Starfleet scout ship.

Like the ENTERPRISE NX-01 shuttles, the ARGO has small wings that are used for atmospheric flight, though in this case they flip down rather than sliding out of the side.



bottom that covered the bottom third, then the top two thirds rolled up just like a garage door. It had to be that way because they had to be able to build it. We used heavier metal than a regular garage door to give it more of a science fiction look."

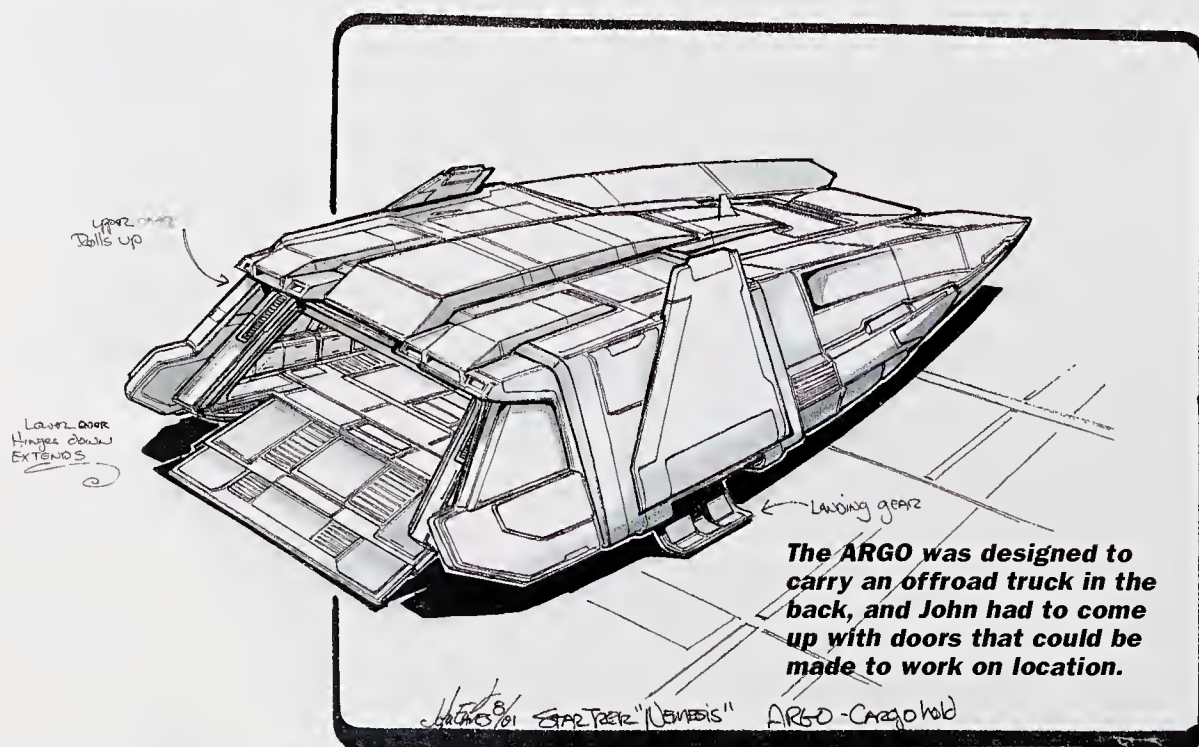
The *Argo* and the offroad truck were the only new Federation vehicles John designed for the movie; the rest of his time was taken up designing ships for the movie's villains.

Romulan warship

The Romulans had been well established on television, and they already had a very distinctive ship in the giant *D'deridex* Warbird. This vessel, however, had been in use ever since the end of *TNG*'s first season, and the producers wanted to see something completely new in the movie. When it came to designing the *Valdore*, John found that a little *STAR TREK* history came in handy.

"I have talked to a bunch of guys here over the years, and one of the things I've found out is that the *Bird-of-Prey* in *STAR TREK III* was originally supposed to be a Romulan ship. It is a fantastic design and it's always been one of my favorites, so I thought, 'Well, I'll take that and rearrange it a little bit.' Then I took Andy [Probert]'s cowl that he had done for the front of the *TNG* Warbird and incorporated that with my new kind of stylized *Bird-of-Prey*. So it's kind of a progression of the *Bird-of-Prey* and Andy's Warbird."

John adds that the design of Shinzon's ship, the *Scimitar* was very closely related to the new Warbird. "Since Romulus and Remus



The ARGO was designed to carry an offroad truck in the back, and John had to come up with doors that could be made to work on location.



Classics combined

The new Romulan Warbird combines the basic shape of the *Bird-of-Prey* with much of the surface detail from the *D'deridex* Warbird.

were sister planets, I was trying to morph the design of the *Bird-of-Prey* into a new ship, rather than developing a whole different type of architecture. If you look down on the top view of the *Valdore* and the *Scimitar*, it looks like one could morph into an evil version of the other. It's as if the Remans took Romulan design and made it more angry. But it was really an attitude that inspired the design of the *Scimitar*; it was an extension of Shinzon's personality. That's where all the sharp angles, the very, very deep color and the dark shadowed areas came from. It was who he was."

Working together

This idea of making the *Scimitar* an angry version of the *Valdore* provided John with a basic approach to Shinzon's ship, but many of the details were produced through collaboration with his colleagues. "That X pattern it has was something that had been developed for the sets," he says. "It was the running symbol of the Remans – that awkward X that's repeated in different stylized versions. We kind of transferred that to the ship, and also it transferred to the costumes.

"When I was doing the sketches, I would

collaborate with [Digital] Domain a lot. A guy named Rory McLeish was doing the *Scimitar*. He had his own ideas about what that front end would look like. It's a very organic, almost gothic look, with all these bristling weapons. It's almost like looking down on an evil cathedral.

"Then when it came to doing the texturing, Doug Drexler came on and he worked out how the panels were going to look. He did a matte/gloss variation for them, so even though the color is the same, the surface finish determines the way it looks when light hits it."

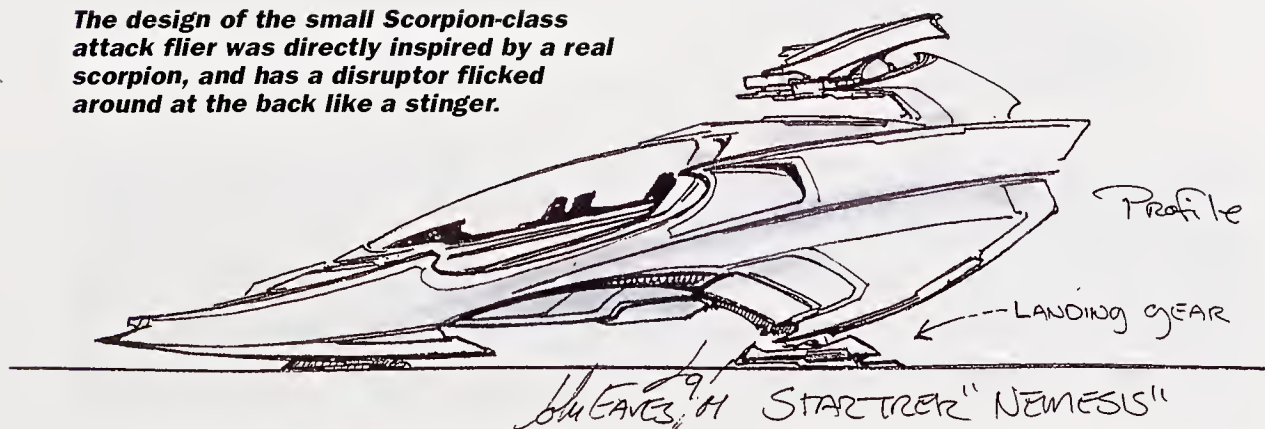
John goes on to say that in the early stages

of the design nobody thought about what would happen when the *Scimitar* deployed the thalaron weapon at the climax of the movie.

Open wings

"The script said it looked like a spider, so we had this idea that the *Scimitar* was going to be housing these rods that would come out from the back of the ship. Very thin, spider legs would come together and hold this weapon at the front. The producers thought that looked too spindly, so we came up with the idea of breaking up the wings into six or seven different pieces that would fold out.

The design of the small Scorpion-class attack flier was directly inspired by a real scorpion, and has a disruptor flicked around at the back like a stinger.

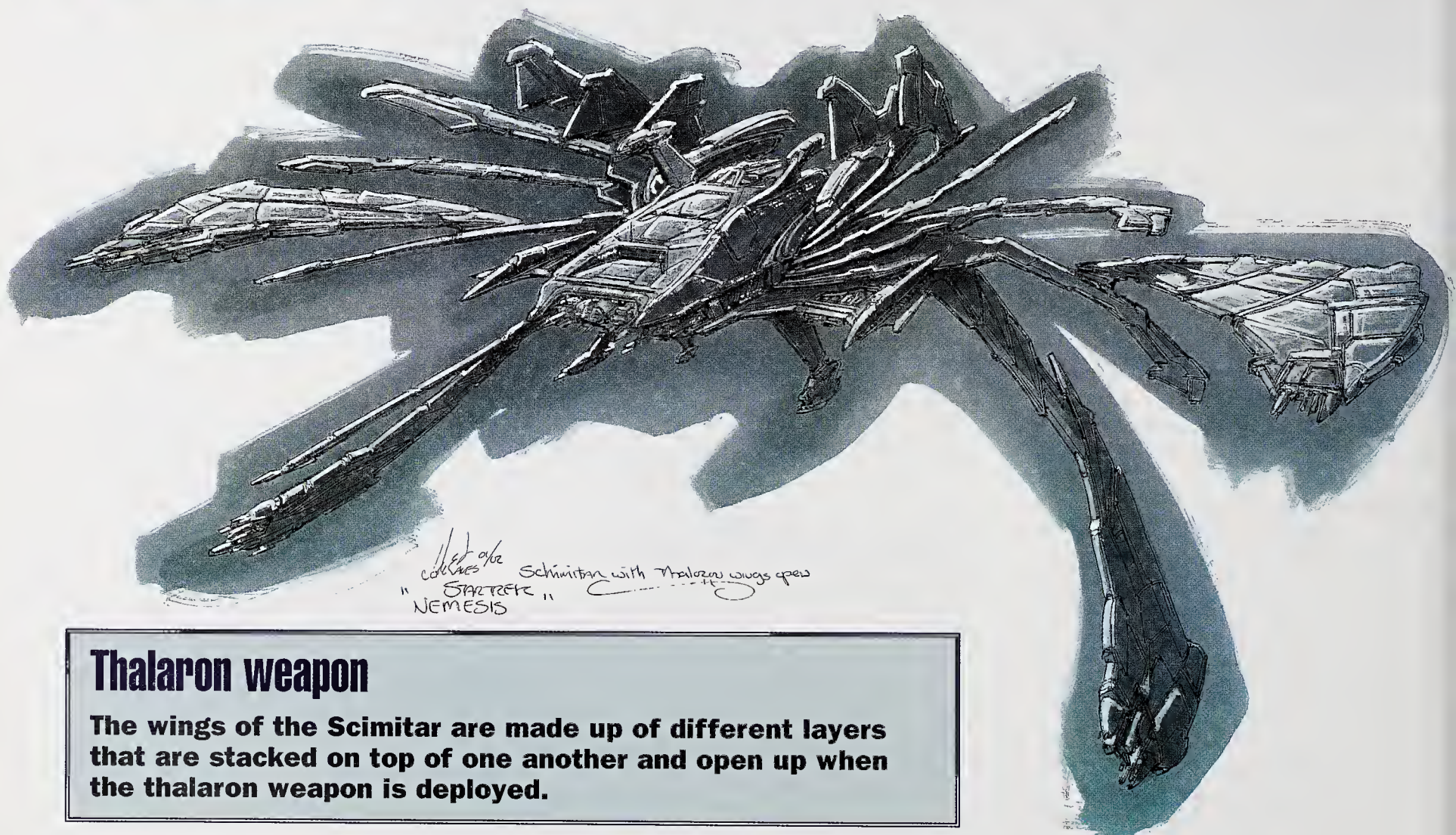




1/10/02
 Star Trek: Nemesis
 Scimitar
 Shinzon's Elite Battleship

Aggressive design

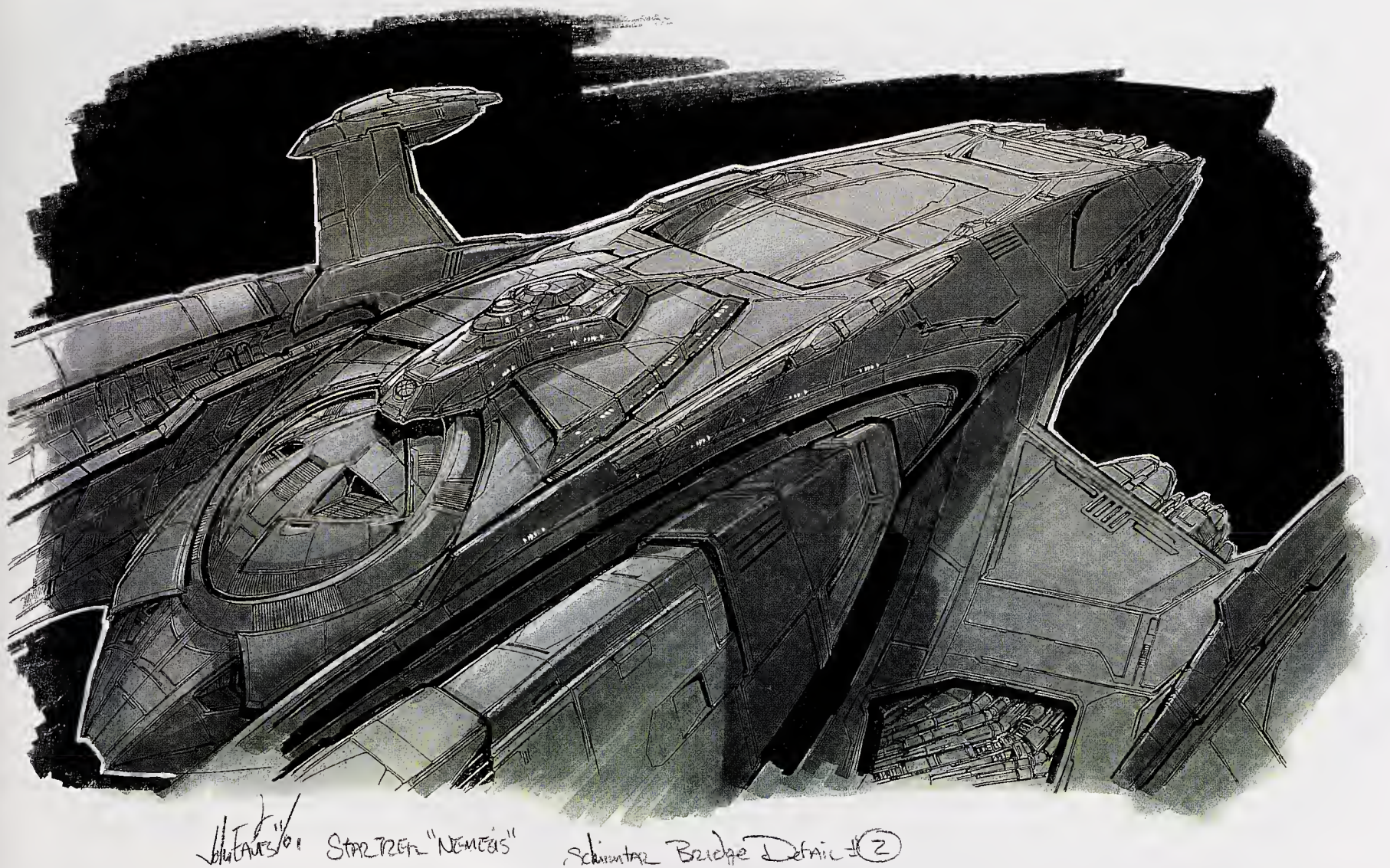
The look of the Scimitar was intended to reflect Shinzon's own personality; it is dark and aggressive, and there are many deep shadows.



1/10/02
 Star Trek: Nemesis
 Scimitar with Thalaron wings open

Thalaron weapon

The wings of the Scimitar are made up of different layers that are stacked on top of one another and open up when the thalaron weapon is deployed.



This drawing was made to show the various locations on the Scimitar in relation to one another. The bridge is the small dome on the very top; the thalaron room is directly behind this; and then further on you can see the window of the observation lounge.

There's one big main wing; the majority of the other wings are stacked on top of that, and there's one secondary wing on the bottom.

"We made a real quick study model to show them in an open position. Andy [Willcott at Digital Domain] did all the modeling on how they would hinge out. This is one of those things they would never be able to do with a practical model because there are multiple hinge points on each wing; they don't just fold at one point, they're multifaceted. They all had unique start and finish points."

Final movement

The producers were much happier with this approach, but they still felt that there was something lacking. "They said it was almost like an incomplete sentence," John remembers. "They wanted a final little push in the effect, so that when it's in the final open position the wings split open and these focusing devices come out, almost like a cat

whipping out its claws before it attacks."

John also produced a drawing that shows how all the interiors that feature in the movie are related to one another. "We needed to be clear how the bridge connected to the thalaron weapon room and where they were in relationship to the observation lounge. In the drawing, the dome that's farthest from you is the bridge dome; the little dome directly behind it is the thalaron weapon, then there's a little round window farther back which is the observation lounge that the Scorpion flies out of." Of course, John also designed the Scorpion attack flier, which he initially modeled after a real world scorpion.

The Scorpion's departure only caused minimal damage to the *Scimitar*, but in the final battle it was involved in a head on collision with the *Enterprise*, so John had to work out what the damage would look like. "That was tricky," he smiles. "It was like trying to plan a car crash. On the *Scimitar* there was kind of a dent. I did a drawing that showed

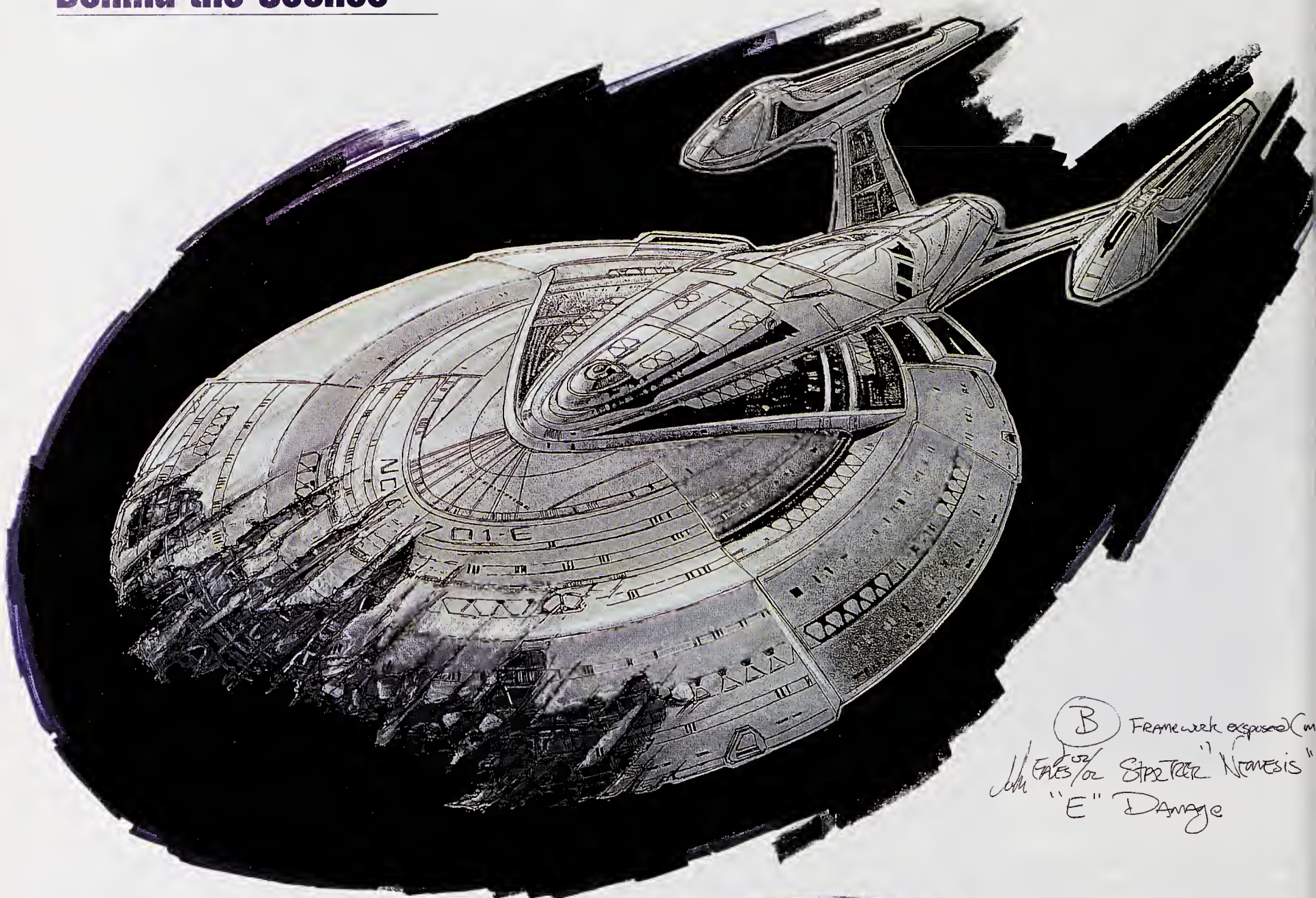
the shape the saucer would leave behind; you could see the shuttlebay which is one of the exposed pieces of detail that you need to see for scale.

Torn apart

"The *Enterprise* was a little easier because it was definitely pull-out damage. I did a bunch of different drawings for that. They thought my first drawing looked like it was more melted instead of crushed; it almost looks like it was dipped in acid instead of torn apart. Otherwise it was just a question of how far the damage went up the saucer and how wide it was."

Once the final battle is over, the *Enterprise* limps back to Earth, where we see it undergoing repairs in Spacedock. "That was a whole scene that changed," John says. "Now all you see is the ship in Spacedock, but at one stage there was a scene where they were retrofitting the bridge and they are getting a new captain's chair. We designed all that and built

Behind the Scenes

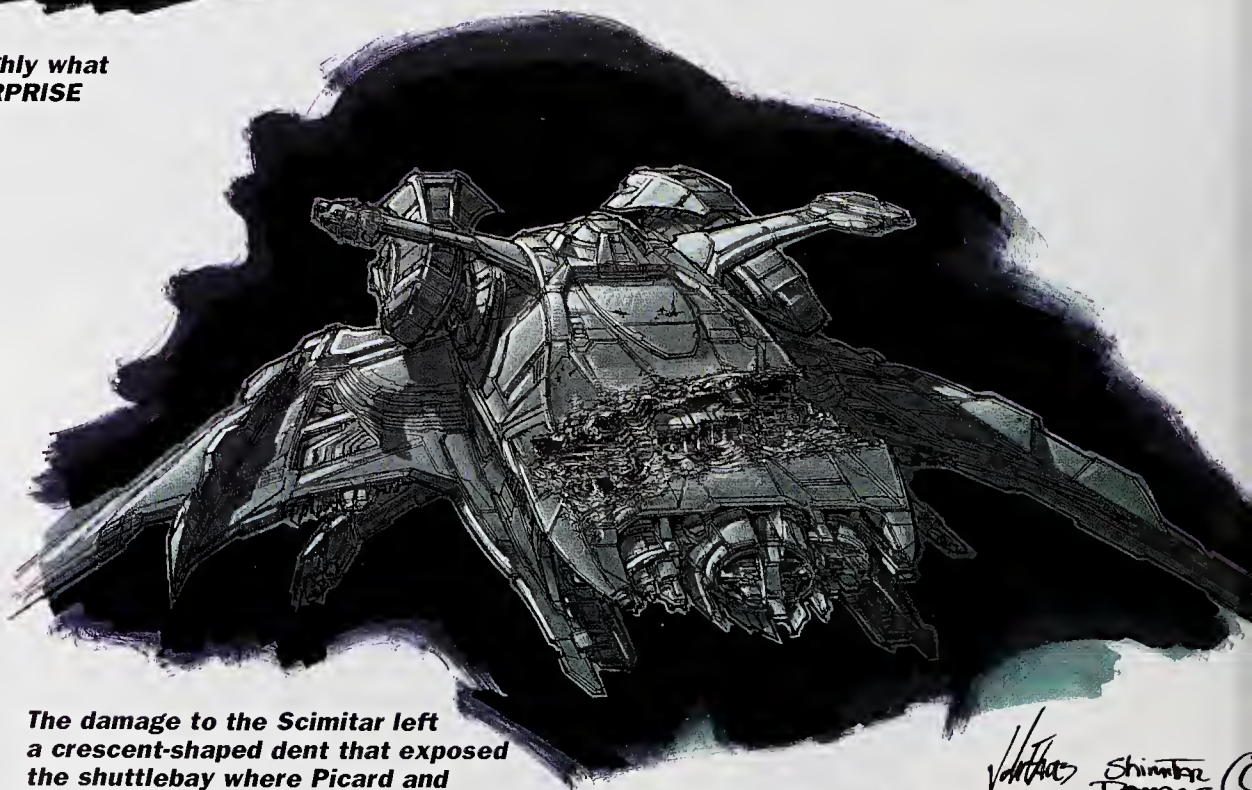


John produced several drawings showing roughly what kind of damage would be visible on the ENTERPRISE after the head on collision with the Scimitar.

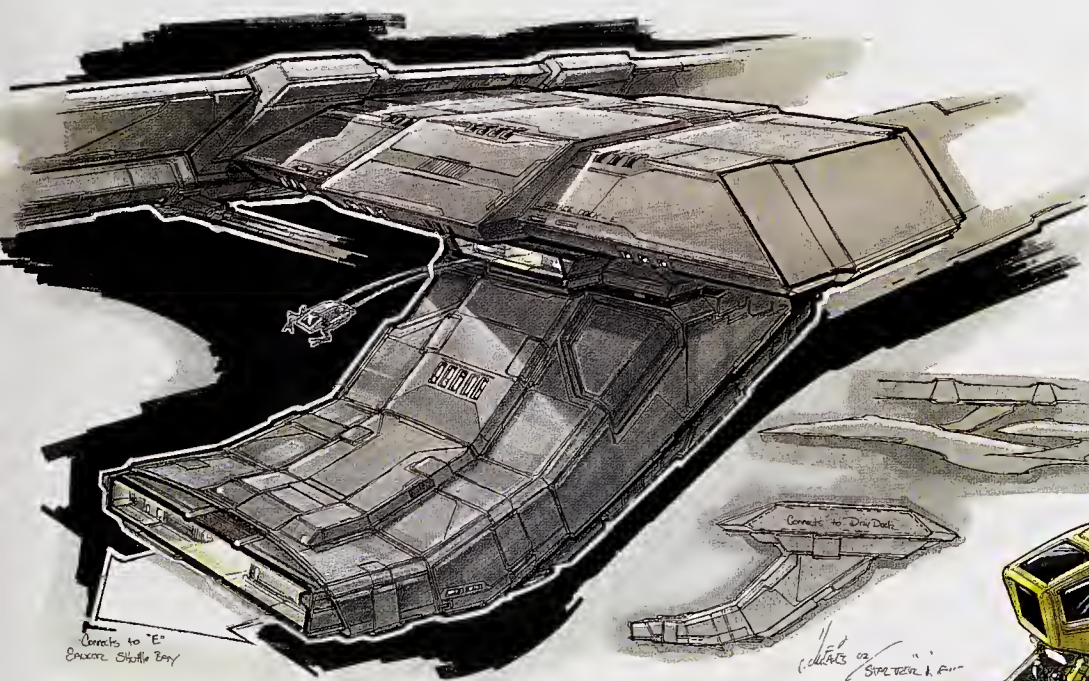
it, but it got cut out. This is a redesign of the dock. It is in segmented form and it conforms to the shape of whatever ship is in it. You can add sections to it for longer ships, and take them out for shorter ships. There is a little gooseneck that attached the *Enterprise* to Spacedock. That little opening fits right into the shuttlebay on the back of the saucer and that's where all the transferring of the crew happens."

Ready for more

So, before long, the *Enterprise* will be back in shape, ready for Picard to take her back into space with a new crew. And if, as everyone hopes, there is another *STAR TREK* movie, John Eaves will be ready to design even more ships to populate the Galaxy around them. ☆



The damage to the Scimitar left a crescent-shaped dent that exposed the shuttlebay where Picard and Data found the Scorpion.



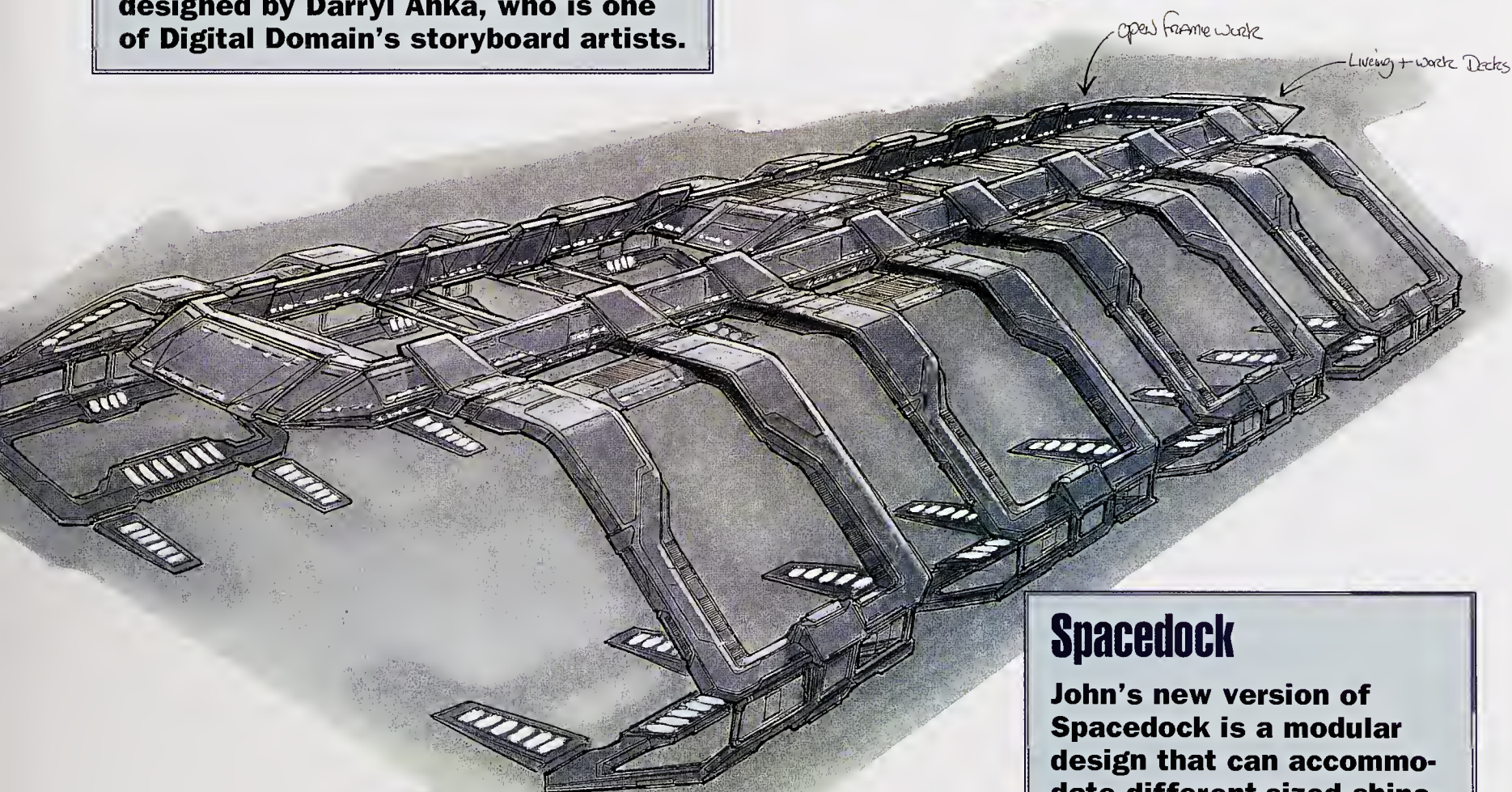
Gaining access

John designed this gooseneck unit that connected the Spacedock to the shuttlebay on the back of the *ENTERPRISE*'s saucer section.



New Work Bees

John came up with several possible designs for a new version of the Work Bees that service ships while they are in Spacedock. The version that appears in the film was actually designed by Darryl Anka, who is one of Digital Domain's storyboard artists.



Spacedock

John's new version of Spacedock is a modular design that can accommodate different-sized ships.

Tom Hardy

"Shinzon is Picard, and Picard is Shinzon"

Tom Hardy recalls his time on *STAR TREK NEMESIS* as Shinzon, one of *STAR TREK*'s most stunning villains – and not only the deadly enemy of Captain Picard, but his other self.

"Nobody's born evil ... It wouldn't have been right to play him as a pantomime villain."



Almost exactly a year after Tom Hardy first flew to Los Angeles to test for the role of Shinzon, we caught up with him back in his native London. Awaiting the release of *STAR TREK NEMESIS*, he was about to start work in a very different kind of role than Captain Picard's evil counterpart. "It's a horror movie called 'LD50,' and it's about an anti-vivisection group who end up in a bit of trouble," he says. "And I'm a good guy!"

High-profile roles

Before *NEMESIS* Tom had roles in two high-profile productions, the Ridley Scott-directed 'Black Hawk Down' and the award-winning 'Band of Brothers,' executive-produced by Tom Hanks and Steven Spielberg, but *NEMESIS* has been his biggest role to date. On set, he was given the opportunity to interpret the character in his own way. "I would do what I wanted, and then Stuart [Baird, director] would pull me in line and tell me if it worked or didn't work, and he'd show me how he wanted it. So I think I had a pretty much free rein on it, but I needed a certain amount of guidance – as a young actor you have a tendency to panic and go off at the wrong tangents occasionally, and you don't quite know what you're giving and what they're getting."

Shinzon ruthlessly seeks out his alter ego, and not only in the hope of finding a cure for his terminal illness, but Tom doesn't see his determination as a product of hatred. "I don't think he hates Picard. Shinzon is Picard, and Picard is Shinzon. I think Shinzon has a deep love for Picard: a deep longing to know him and to be him; to have himself back. But I think he felt a deep resentment when he was faced with the mirror image of somebody who had had tremendous opportunities and the freedom to grow and to aspire and to stretch out their abilities and creativity and imagination, and find happiness. It could be called hate, I suppose, but I think it's much more powerful than that; it's almost like wanting your own past to disappear."

Childhood experiences

Shinzon couldn't forget his nightmare childhood, but Tom wasn't tempted to play him as an immature character. "He had to grow up a lot faster than most people. He experienced terrible trauma, with no real explanation for it, and had to deal with it. He carried around a massive grudge of not being able to fit in and having been rejected, so in that way he's a child; he's emotionally insecure and unable to create relationships. So he was immature in that way, but he was a formidable warrior."





When the away team beamed to the SCIMITAR Shinzon showed close interest in Counselor Troi, much to her discomfort. He later invaded her mind, but this enabled her to eventually locate him and his ship so that the ENTERPRISE could return fire.

Tom's close colleague throughout most of the movie was Ron Perlman as the sinister Viceroy, his aide and confidant.



Director Stuart Baird gave Tom a lot of freedom to interpret the role, but gave guidance whenever it was needed.

Ultimately, the audience must surely feel regret at Shinzon's horrible death. "I hope you'd feel sorry for him," Tom says. "He's had a rough time; it's not his fault. He's a victim of circumstance and situation, like many children who grow up to be what we call monsters. When you start looking at what they've been through you feel sorry for them. Nobody's born evil; baggage is put upon people. It wouldn't have been right to play him as a pantomime villain, because that's not telling a story; that's not raising an issue. To have got where he did showed tremendous strength of character, and then to be killed by his own self was tragic. He can't do anything about it — there's only room for one of them. Shinzon was brought into the world, and then destroyed. Also, it's the killing by Picard of himself. It's entirely tragic."

Uniquely, Tom was playing a villain who was an exact duplicate of the hero. The physical resemblance was a lucky chance. Shinzon, of course, was several decades younger than Picard, and in earlier versions of the script he had flowing blond locks, but when Tom auditioned with a shaved head he'd had for an earlier role and the producers saw a passing

resemblance to Patrick Stewart, they decided to go further and give him some subtle prosthetics. Was it something of a burden to have to base his interpretation on a character who already existed? "I think initially you worry about things like that, but as the work progresses you ask more and more questions about your character in relation to the other characters and what you're there to do. It was actually quite freeing to work with that in mind: to realize he was a clone, but to know he could have turned into anything."

Subtle resemblance

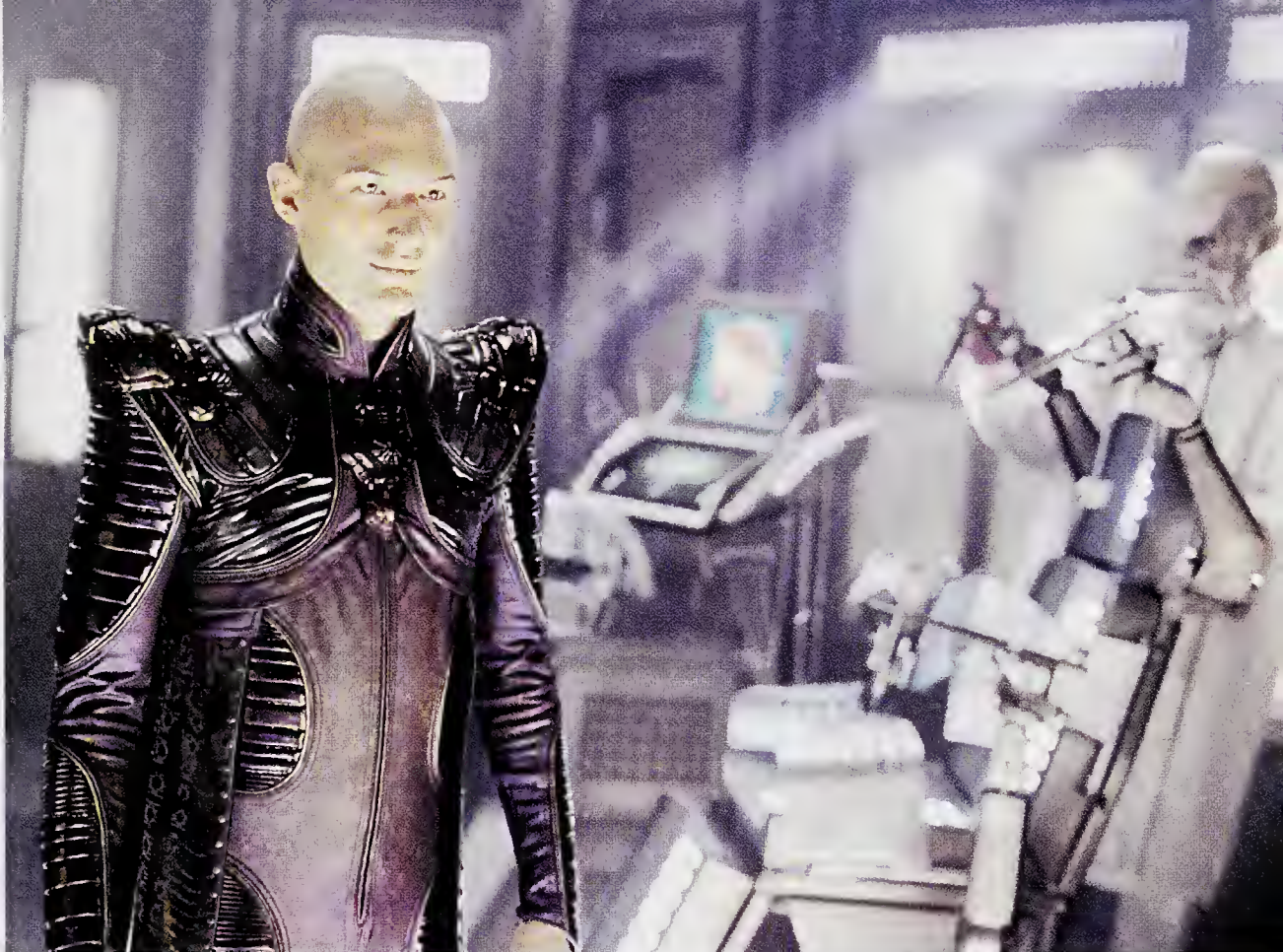
"I did watch Patrick and there were a couple of shadow moves that I might use, but there was no need to impose Picard on Shinzon. I had to portray the situation realistically; I mean, God knows what it's like to be a clone. I don't know any clones! The prosthetics department made me look more like Patrick, but when it came to mimicry of movement it would be wrong, I think, to impose something upon a character who hasn't lived the same life that Patrick's character has lived; his mannerisms and movements would be different. The physicality, the rubber nose and everything, was part and parcel of the image of Picard's clone, but it was just costume, and we all have to wear costumes."

Shinzon's actual costume was a stunning outfit created by acclaimed

"I had to portray the situation realistically ... it would be wrong to impose something upon a character who hasn't lived the same life."



When Shinzon and Picard had dinner together, Shinzon told him of his traumatic childhood and his rescue by the Remans.



Picard carried the gene for Shinzon's hereditary disease, but in a recessive form, and Shinzon prepared to bring him to the SCIMITAR to extract blood and try to effect a cure. But Picard was rescued by Data posing as B-4, and Shinzon's disease worsened.



designer Bob Ringwood; its iridescence and high collar resembled the tough outer carapace of an insect, and put physical constraints on Tom. "It was painful! I like baggy trousers and trainers and T-shirts, so it was lovely to get out of it. But it totally gave me the character. I couldn't walk properly – it was fantastic of Bob Ringwood to work out how to restrict him. I had to move as gracefully as possible within it, and it added to the comic humor, for me, of this man trying to put on the airs and graces of a great emperor without the education for it. I had to keep movement to a minimum, but I think that's what you get with good villains; they don't move. Powerful people don't need to.

Shinzon's elaborate costume was very restricting, but Tom welcomed the confinement as it helped him to define the character.

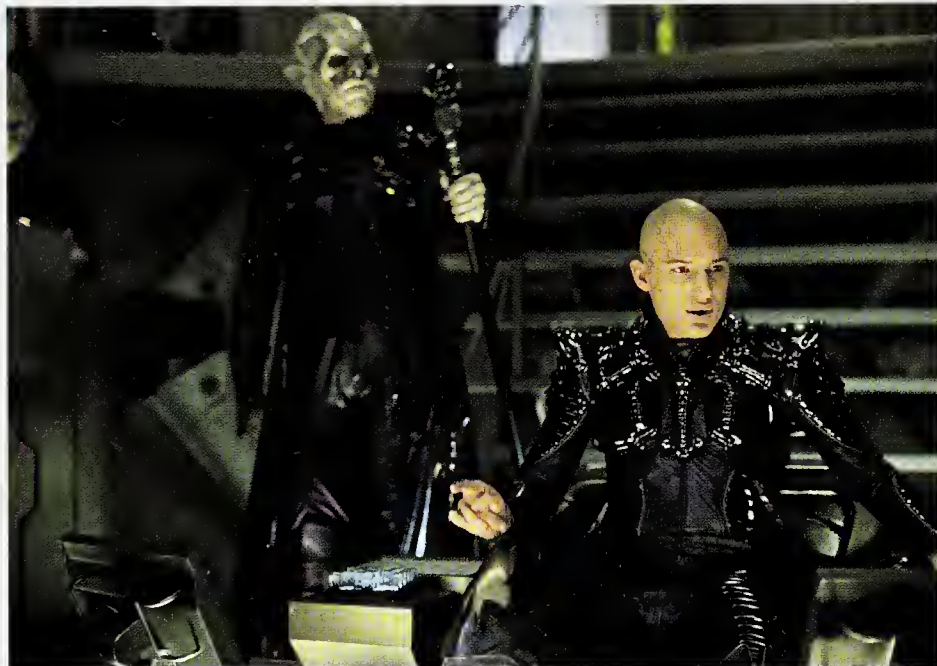
They don't need to shout and scream at you. They say things slowly, and their eyes never seem to blink."

Writer John Logan spent as much time on set as his own busy schedule allowed, and was always delighted to talk to the actors. "I'd always have a chat with him, and Rick Berman was always there to say hello. But it doesn't bode well to talk too much when you've got a job to do; I'd try to avoid any outside stimulus that might make me nervous, because I like to just get on with it." That included on-set socializing with the rest of the cast. "I know that I can only concentrate on one thing, and if anybody can help me to do that I desire their company and their advice. At times I can relax and just let it go, but mostly I just need to work, really hard, and I can't socialize if I want to do a good job. I panic that I'm not concentrating.

Concentrating on the job

"I tend to be quite uptight and nervous, and it was nerve-racking that these guys knew so much more than me. I think I know what I'm doing, and I hope it shows, but I'm young, so it's quite a difficult situation to be in. You have to be hugely competent and sure of yourself, and focussed. When I was sitting with Patrick and Stuart I would just listen and take on board whatever they said, and go out and do the best I could. But they're such a friendly family,

"I know I put every effort into the job, so I'm pleased with my commitment to it. I think I did all right."



Shinzon was devastated when Romulan warships joined forces with the ENTERPRISE to repel his attack, but ultimately he succeeded in crippling Donatra's ship, the VALDORE.

and I did enjoy working with Marina; she's fantastic. And I loved working with Ron Perlman – he's just brilliant, and really warm. I was there for two and a half months, and I did most of it with Ron."

Acting partner

Ron played Shinzon's close confidant, the sinister Viceroy. As *STAR TREK* novices, the two had much in common, although Ron was no stranger to prosthetics after his three-year stint in 'Beauty and the Beast,' and the two got on wonderfully. "You're working in this classic franchise and it's too brilliant to not enjoy. At times we'd sit on the bridge of the *Scimitar* and I'd be fiddling around with the buttons and he'd be behind me, with that rod. That used to make me laugh – I'd say, 'What is that rod of evil about, Ron? What do you use that for?' He was good fun. He's a big, cuddly, strong, ferocious dude, and I was scrawny and small, so it's that 'Ren and Stimpy' feeling!"

Having the second-largest role in the movie, Tom's workload was pretty onerous. "There are moments when you want to cry or grab hold of an assistant director and say, 'Please take me home!' But if you've put your hand up and said you can do a job, then you do the job. The pressure may be

As Shinzon's disease took hold, his determination grew. But after he ordered the deployment of the deadly thalaron weapon Picard beamed over to the ship and killed him in a hand-to-hand confrontation.

more than you expect, but you learn so much from your mistakes. When it all got terribly hard, I'd just go home at night and get as far away from it as possible. But, at the end of the day, it's supposed to be entertainment; it's supposed to be fun. Nothing is really that bad. It could be much worse – I could be in Bosnia or Kosovo fighting for my life."

With his new niche as *STAR TREK*'s latest movie villain, is Tom happy with what he achieved in *NEMESIS*? "It was nice to be able to really define things in the character, but you're never happy with your work. I'm still not sure! But I think you have to hang up your gloves some time – there comes a point where you can no longer do any more with it. You could work and work at something for the rest of your life, but eventually you have to say, 'No, I think that's as much as I can do.' I know I put every effort into the job, so I'm pleased with my commitment to it. I think I did all right." ✨



BIOGRAPHY

Tom Hardy was born and raised in London, England. At school, a teacher encouraged him to audition for drama college, which he did; partly, he claims, to avoid having to leave home after it became clear he wasn't going to attend university.

He eventually won a place at the renowned Drama Centre in north London, but left at the end of his second year after he was offered a role in the TV miniseries 'Band of Brothers.'

A part in 'Black Hawk Down' and two more films followed, including a role as a soldier in the French Foreign Legion in 'Simon: An English Legionnaire.' Since starring in *STAR TREK NEMESIS* he has completed a role in 'Dot the I,' which he describes as "an urban love triangle," and is currently filming 'LD50,' a movie about a group of anti-vivisectionists.

U.S.S. ENTERPRISE NCC-1701-D: Upgrades and Refits

The U.S.S. Enterprise NCC-1701-D's operational lifetime was cut drastically short when it was destroyed after just eight years in service. Nevertheless, it underwent constant improvements, repairs, and upgrades before it met its untimely end.

When the U.S.S. Enterprise NCC-1701-D was built, it was intended for it to remain in service for approximately 100 years. Although this sounds like a long time, it is not unusual for Starfleet vessels; for example, the *Excelsior*-class starships that entered service in the 2280's were still used by Starfleet right up until the 2370's.

ments were expected to occur at approximately one- to five-year intervals, while major system upgrades were anticipated every 20 years, when the ship would be removed from service for a year so that the computer core and warp coils could be replaced.

Standard service

A typical minor service layover included components swapouts, structural scans, system upgrades, and consumables resupply. During the ship's first years of service these upgrades took place fairly regularly – normally two to four times a year – as the operating systems 'bedded in.' The timing of more major refits, unfortunately, never became an issue as the *Enterprise* was damaged beyond repair in 2371 after it was attacked by a Klingon *Bird-of-Prey* commanded by the Duras sisters.

However, during its seven years of service the *Enterprise* underwent numerous repairs and modifications. The first attempted



The U.S.S. ENTERPRISE NCC-1701-D regularly put in for routine upgrade layovers at repair docks, but in 2367 it was forced to undergo extensive repairs at Earth Station McKinley after a battle with the Borg.

Constant renewal

The reason why these ships can operate for so long is that they are constantly being refitted as components show signs of wear, or upgraded when significant advancements in technology become available. The U.S.S. Enterprise NCC-1701-D was designed with this in mind, and there were several areas throughout the ship that were left vacant in anticipation of future expansion.

Starfleet designers also intended the *Enterprise* to have regular inspections and services at starbases. Minor refurbish-

upgrade occurred shortly after the *Enterprise*'s launch in 2364 when Kosinski, a so-called propulsion specialist, attempted to improve the performance of the ship's warp drive. His work appeared to produce spectacular results as the *Enterprise* traveled more than

two million light years in a matter of minutes. However, it was later learned that this had nothing to do with Kosinski, but was caused by the innate abilities of his mysterious assistant from Tau Alpha C, known as the Traveler.

Two further upgrades took place



Kosinski tried to perform a series of upgrades to the ENTERPRISE's warp engines, but the improvements were due to the Traveler's skills.

Improvements were made to the holodecks in 2364, and Captain Picard was greatly impressed after trying out his Dixon Hill program.

The Bynars' entire society was heavily reliant on computers. They were brought in to carry out enhancements to the ENTERPRISE's computers.

in the *Enterprise's* first year of operation. The first of these was to the holodecks, and it resulted in an unprecedented level of realism. Captain Picard was greatly impressed with the results when he tried out his Dixon Hill program, as it not only generated characters from the fictional world of the 20th-century detective that were indistinguishable from reality, but also authentic sounds and smells.

The second upgrade in 2364 was to the computer systems and occurred when the *Enterprise* docked at Starbase 74 for a scheduled maintenance layover. The work was carried out by the Bynars, a race who are experts in computer technology and who had become so interconnected with the computer network on their planet that they worked in pairs and their language resembled binary code.

Changes to the bridge

At the beginning of 2365 several largely cosmetic changes were made to the bridge. A lighter carpet and new wall panels were fitted, the flip-up arm panels on the captain's chair were replaced with fixed armrests, and the recline angle of the conn and ops chairs was reduced. Three aft stations on the port side of the bridge that were initially dedicated to propulsion systems, emergency manual override, and environment were reconfigured to become mission ops, environment, and engineering.

The *Enterprise* underwent much more extensive repairs at Starbase 83 toward the end of 2365 after incurring extensive damage on first contact with the Borg. It again needed major repairs after it was seriously damaged in an encounter

with a spaceborne life form known as Gomtuu in 2366. These two instances were punctuated by a week's worth of maintenance overhaul at Starbase 12 while the captain took a holiday on Risa.

Major repairs

By the end of 2366 the battle bridge had been remodeled in preparation for an encounter with the Borg. The anticipated Borg invasion occurred at the beginning of 2367 and the ship was once again badly damaged when it prevented a Borg cube from reaching Earth. Following this the *Enterprise* was forced to undergo six weeks of extensive repairs at Earth Station McKinley.

More cosmetic changes were made to the *Enterprise* later in the year which included replacing the models of former *Enterprise* ships on the rear wall of the observation lounge with patterned panels. Further modifications were made in 2369 when some of the ship's Jefferies tubes were replaced by turbolift shafts in order to improve the internal transport systems.

The *Enterprise* docked at the Remmler Array later in 2369 to undergo a routine baryon decontamination sweep after the malfunction of a metaphasic shield test revealed a build-up of heavy baryon particles on the hull of the ship.

More refits took place in 2370, both minor and major. A new carpet was again relaid on the bridge; Lt. Nara, Lt. Worf, and Commander Riker, oversaw the replacement of the ship's warp nacelles; and a new warp core assembly was later installed at Starbase 84.

Just prior to the crew becoming infected with Barclay's



In 2369, the *ENTERPRISE* docked at the Remmler Array, a Federation orbital facility that decontaminated its hull with a baryon sweep.



In 2370 some of the Jefferies tubes were replaced with turbolift shafts, and a year later Worf helped Lt. Nara perform a complete overhaul of the ship's warp system when the nacelles were replaced.

Protomorphosis Syndrome, which caused them to revert to an earlier evolutionary form, the ship's tactical systems and weapons were upgraded. As part of these upgrades a new model of photon torpedo was introduced which had an 11 percent higher explosive yield than before.

In 2371 the main bridge underwent several modifications, including the addition of more seating for the rear consoles, but this proved to be the last major change to the *Enterprise* before it met its end during a mission to prevent Dr. Tolian Soran from destroying the Veridian system.

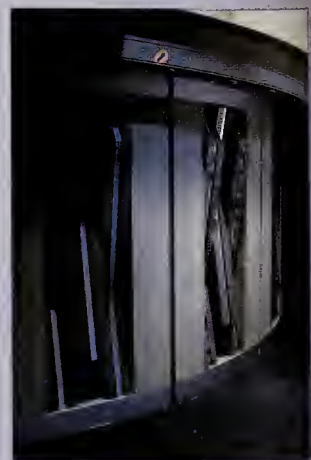
Observation lounge

As well as undergoing performance-enhancing upgrades, certain areas of the *Enterprise* were refurbished during its lifetime. The decor on the main bridge was subtly changed on several occasions, while the observation lounge underwent one of the most obvious changes. The rear wall was originally decorated with models of former *Enterprise* ships, but it was later replaced with patterned panels.



The original design for the observation lounge featured wall-mounted models of former *ENTERPRISE* ships.

About half way through the life of the *ENTERPRISE* the rear wall of the observation lounge was redecorated. The wall with models of former *ENTERPRISE* ships was replaced with elegant patterned panels.





Refit Main Bridge



The bridge of the *U.S.S. Enterprise NCC-1701-D* underwent a series of subtle revisions as the vessel entered its eighth, and what proved to be its final, year of service.

The main bridge of the *U.S.S. Enterprise NCC-1701-D* experienced its first major upgrade at some point prior to its encounter with Dr. Soren in 2371. On a small level some minor adjustments had been made to the secondary lighting of the bridge, and more emergency indicators which became visible only during a red-alert situation were also added to the original. The most radical development, however, involved the seating arrangements for the senior officers on the bridge. Previously, the captain, first officer, and counselor were placed on the same level as the forward conn and ops work stations near the viewscreen, but the 2371 modifications elevated the entire command seating onto a raised dais, and added a series of steps running along the front of the seating area.

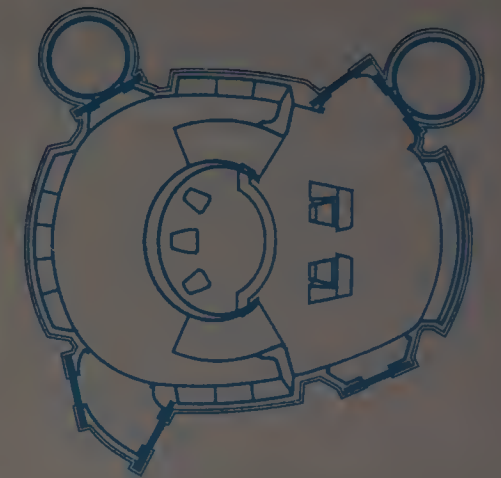
Design and configuration

The second significant change to the bridge was the inclusion of additional work stations that were located on opposing sides of the command area. These positions were originally occupied by flat computer access panels, but were now updated to allow personnel to work at them, resulting in an increased crew presence on the bridge.

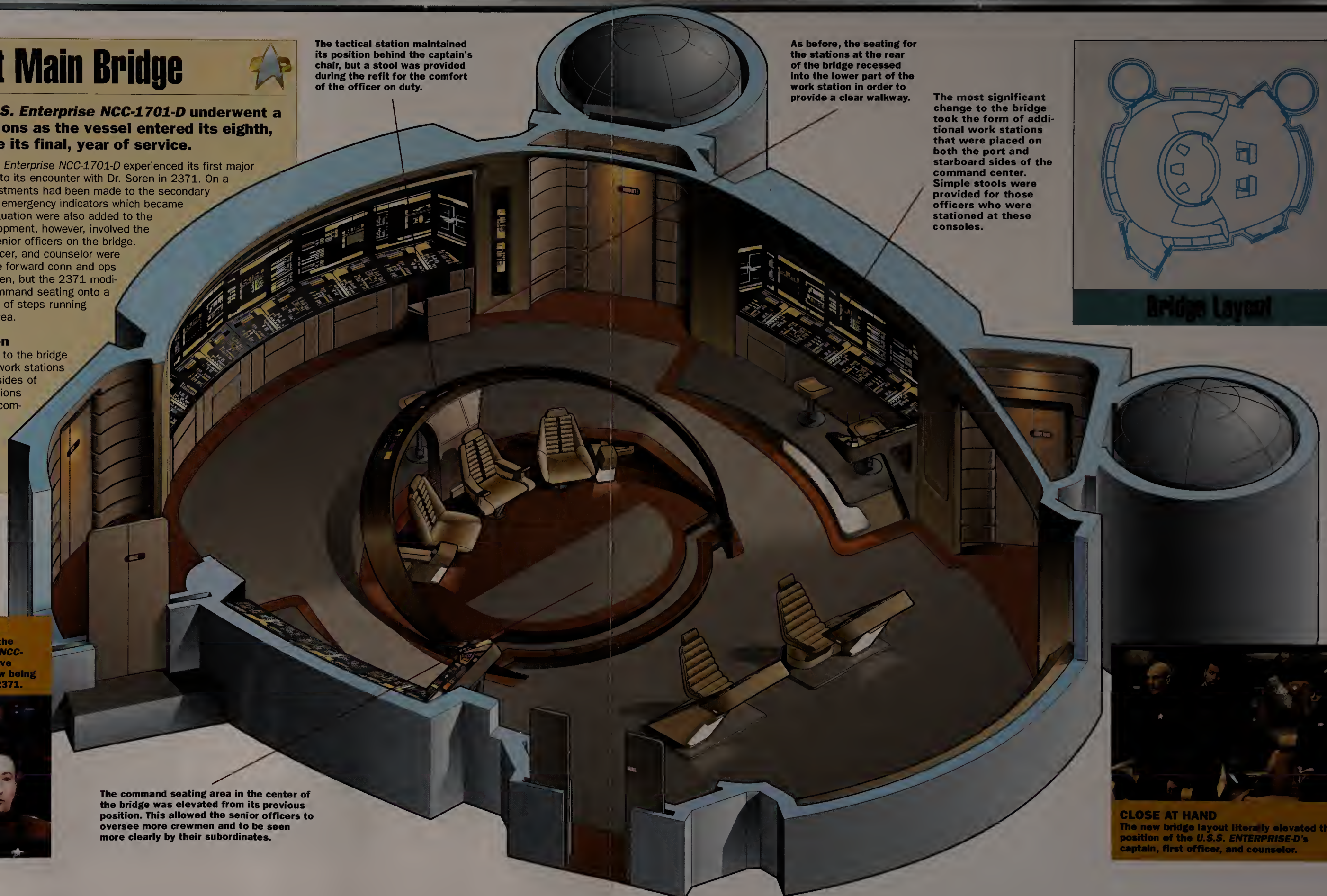
The tactical station maintained its position behind the captain's chair, but a stool was provided during the refit for the comfort of the officer on duty.

As before, the seating for the stations at the rear of the bridge recessed into the lower part of the work station in order to provide a clear walkway.

The most significant change to the bridge took the form of additional work stations that were placed on both the port and starboard sides of the command center. Simple stools were provided for those officers who were stationed at these consoles.



Bridge Layout



VITAL ADDITION

The increased crew presence on the bridge of the *U.S.S. ENTERPRISE NCC-1701-D* following the refit may have prevented all the lives of the crew being lost, rather than just the ship in 2371.



The command seating area in the center of the bridge was elevated from its previous position. This allowed the senior officers to oversee more crewmen and to be seen more clearly by their subordinates.



CLOSE AT HAND

The new bridge layout literally elevated the position of the *U.S.S. ENTERPRISE-D*'s captain, first officer, and counselor.

Briefing: U.S.S. ENTERPRISE NCC-1701-D

Medical Isolation

Starfleet quarantine chambers were used to isolate patients who had contracted highly contagious conditions, preventing them from infecting the rest of the crew.

Advances in medical technology had successfully eliminated all but the most virulent strains of infections by the 24th century. Even so, there were still many hazardous conditions for which there were no known cures, and Starfleet medical practitioners sometimes found they had no choice but to isolate contagious personnel or restrict access to locations known to be contaminated.

In 2364 Dr. Crusher was forced to activate a quarantine field after an inorganic entity known as a microbrain projected a deadly energy field into the ship's medical lab. Some three years later, in 2367, another health risk required the deployment of a large quarantine chamber in the *U.S.S. Enterprise NCC-1701-D*'s sickbay. In this year Willie Potts was infected by highly contagious and potentially lethal parasites after eating a cove palm while hiding in a forest. After the boy was found, his illness was quickly diagnosed and he was immediately isolated.

Isolation

The housing served to regulate the environmental conditions experienced by the occupant, and purified the air through a filtration unit so as to prevent the infection spreading. The compartment was divided into two areas connected by a clear plastic-sheeted corridor. The front section contained a medical bed, and small slots were located to the side through which objects could be passed without compromising the sterile conditions. Physical contact with infected personnel was generally kept to a minimum, but Dr. Crusher could push her hands through these slots and dispense injections, food, medicine, or other therapeutic treatments.

The rear room contained soft furnishings and interior computer displays. On the left side there were a number of small, white cabinet boxes that contained medicines, personal effects, and recreational games to provide some entertainment for the unfortunate occupant.

Willie was successfully treated for his condition on Starbase 416, and thanks to the quarantine device his infection was successfully contained.

Inhabitants of the quarantine chamber could receive treatment here, and their progress could be monitored through medical displays or direct observation.

EXAMINATION

Once Willie Potts had been quarantined in the front chamber of the medical isolation device, Dr. Crusher could safely examine him through protective slits.



A glass window allowed medical staff to observe their patients within the larger of the chamber's two compartments. A further set of hand slots allowed additional contact.

This glowing energy disk helped to regulate the chamber's forcefield.

The quarantine chamber was a large, interconnected construction that could be temporarily erected within a starship's sickbay. The chamber maintained a powerful forcefield that insured Starfleet personnel were protected from infection.

A corridor made of clear plastic sheeting connected the quarantine chamber's two main compartments.

Small, circular hand slots at various points around the chamber allowed doctors to have physical contact with their patients without risk of contamination. Objects could also be passed through these holes.

CLOSE AT HAND

Patients in the quarantine chambers welcomed social interaction with those outside. Prolonged stays in the chamber could be extremely boring.

U.S.S. ENTERPRISE NCC-1701-D: Sensor Maintenance Room



TOOLS
Technicians working in the sensor maintenance room used a stylus instrument to fine-tune the sensors.

The entrance to the sensor room was through a set of sliding doors.

Small desktop computers continually ran diagnostics on the variety of sensors all over the *Enterprise*.

There was one work station in the sensor maintenance room aboard the *Enterprise*, used by personnel to tweak the sensors.

A large computer monitor was suspended from one of the walls behind the central work station and was used to conduct sensor analysis by crew technicians.

MAINTENANCE
The sensor maintenance room was frequently visited by senior officers to modify sensor sensitivity. The room contained a number of consoles to help accomplish this.



Sensor Maintenance Room

In order to insure that each sensor aboard a Starfleet vessel was working optimally, the condition of each device could be monitored and adjusted from the sensor maintenance room.

As part of their mission of scientific exploration, vessels such as the *U.S.S. Enterprise NCC-1701-D* were equipped with an enormous number of sensors. In fact, sensor arrays were mounted on every aspect of the ship, on both the primary and secondary hulls. Each of these arrays was made up of six sensor pallets, each one containing a variety of scanners. In total there were 144 sensor pallets, all of which were connected to the sensor maintenance room by a series of Optical Data Network (ODN) links. From here, officers could monitor and maintain the condition of any of the sensor pallets.

Maintaining the sensors

Sensor maintenance duties fell within the remit of the ship's helmsman, who relied on the data the sensors provided to navigate an efficient course. Given that all three of the separate sensor systems – the long-range sensors around the deflector dish, the lateral arrays, and the navigational sensors – were in constant operation, a certain amount of sensor drift was inevitable. The teams assigned to the sensor maintenance room insured that this stayed within acceptable limits by tuning the sensors using the consoles located throughout the sensor maintenance room.

Briefing: U.S.S. ENTERPRISE NCC-1701-D



Brig



The brig aboard the *U.S.S. Enterprise NCC-1701-D* was designed to detain suspects and hold convicted felons.

The brig facility consisted of two rooms – the control room and the single-occupant cell. From the control room the status of the forcefield surrounding the brig could be monitored, and activated and deactivated as circumstances required. A security officer was usually stationed in the control room to manipulate the forcefield from a work station and observe the prisoner. When the forcefield was activated it was transparent, but illuminated strips girding the entranceway indicated that it was on. The containment field only shimmered when it was activated/deactivated or when an object made contact with it.

The cell

Unlike many other races, such as the Cardassians, the Federation penal system does not involve treating prisoners with brutality; consequently the brig quarters were spartan but comfortable. The accommodation was well illuminated and featured a mattress to allow the detainee to rest and contemplate the nature of their crime. A wide mirror was located to one side of the cell, and a drawer opened to reveal a washbasin filled with fresh water.

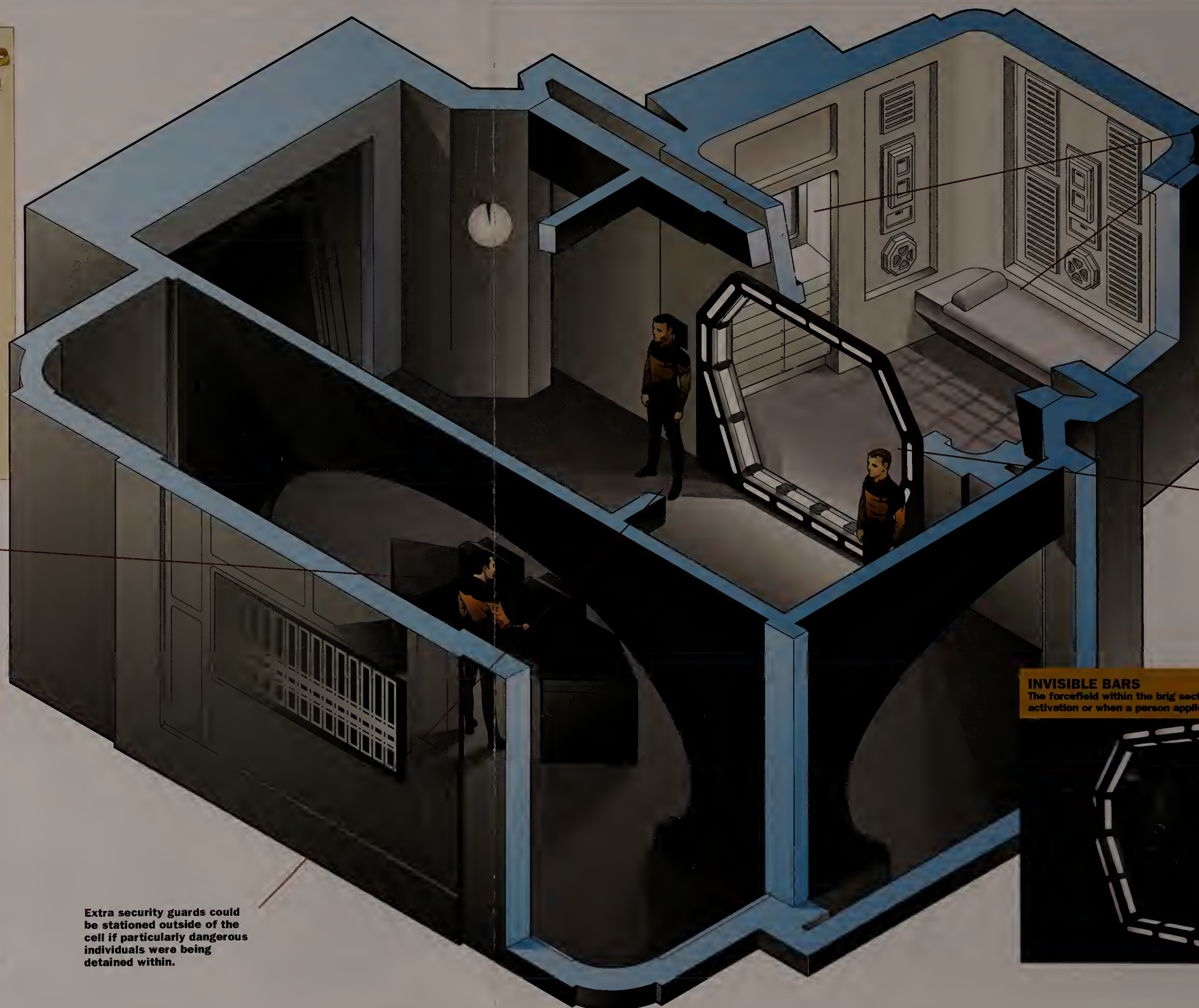
The security console was located directly opposite the entrance to the cell and was used to control the forcefield in the brig area.

COMFORTABLE CAPTIVE

Prisoners within the facility had access to a number of hygiene facilities, including a wide mirror and washbasin.



Extra security guards could be stationed outside of the cell if particularly dangerous individuals were being detained within.

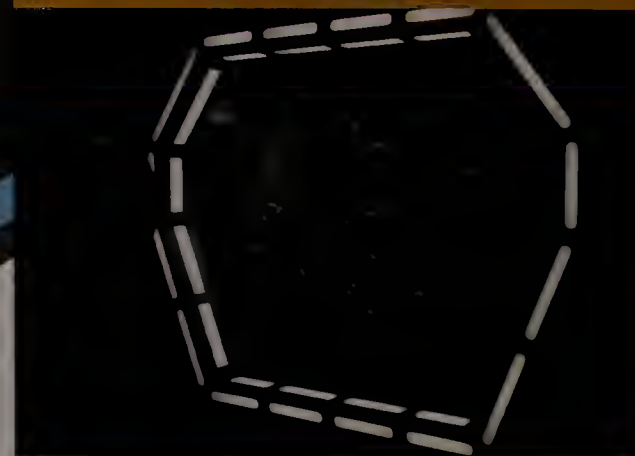


The interior of the cell was brightly illuminated and included washing facilities and a mattress for prisoners.

The forcefield was transparent and not sound-proof, to allow crew personnel to communicate with the detainee.

INVISIBLE BARS

The forcefield within the brig section was visible only upon activation or when a person applied pressure to it.



U.S.S. ENTERPRISE NCC-1701-D: Deck by Deck

Decks 21 and 22

Deck 21 featured several medical research laboratories and crew quarters that were reserved for engineering personnel. The main impulse engines were located on decks 22 and 23. There were four main impulse engine nozzles grouped in two sets, with one set located at the rear of deck 22 and the other set on deck 23. Each of the engines consisted of four components: the impulse reaction chamber, the accelerator/generator, the driver coil assembly, and the vectored exhaust director. Under normal operation, the main impulse engines worked in conjunction with the saucer section's impulse engines, but if the engineering hull was separated from the saucer section these impulse engines gave sublight power to the stardrive only.

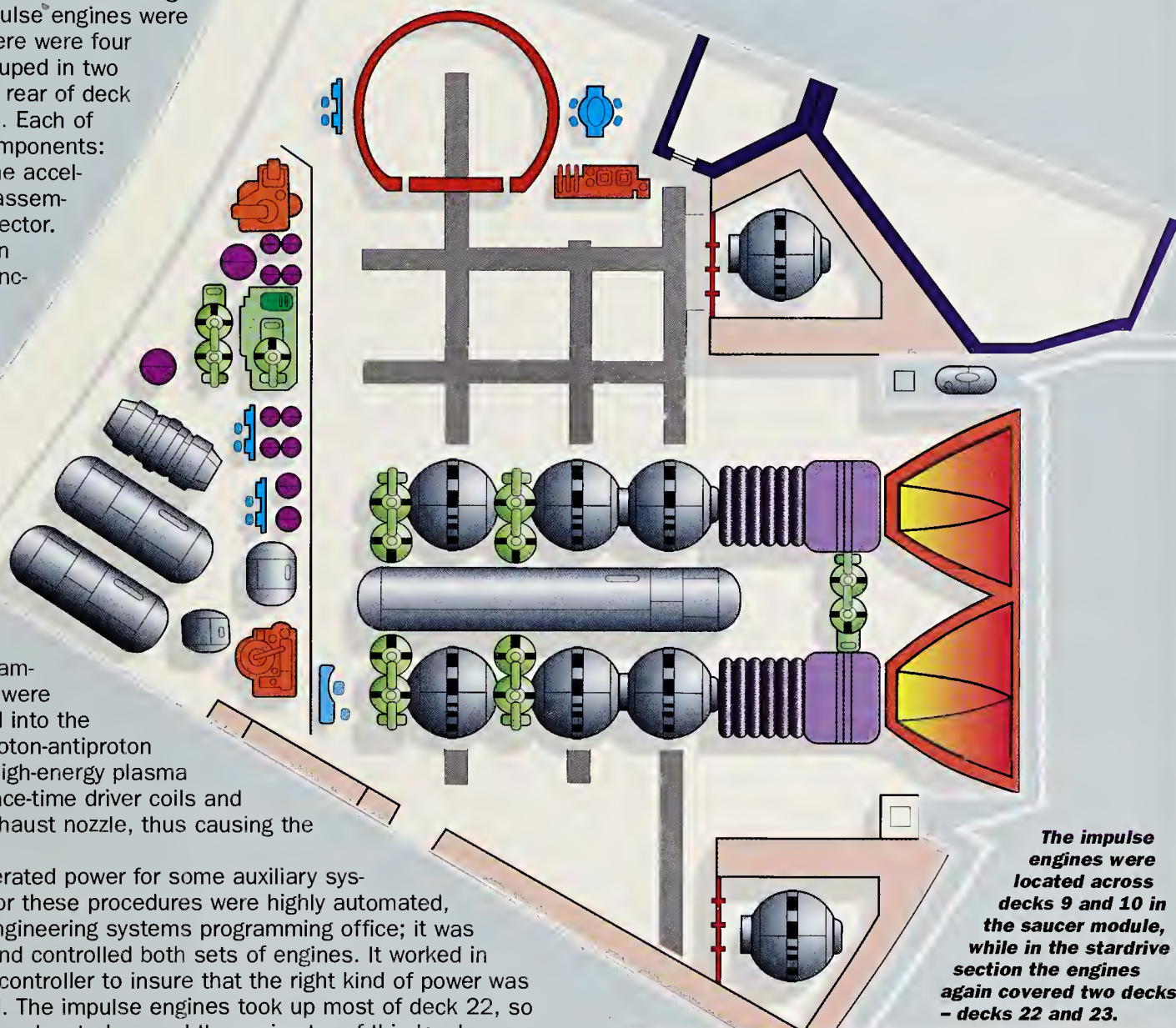
The impulse engines comprised three spherical reaction chambers strung together like beads. Fuel for the impulse engines was kept in deuterium tanks, which were attached to the reaction chambers. When the impulse engines were engaged, deuterium was pumped into the reaction chambers, creating a proton-antiproton fusion reaction. This generated high-energy plasma that was pushed through the space-time driver coils and then out through the vectored exhaust nozzle, thus causing the ship to move at sublight speeds.

The impulse engines also generated power for some auxiliary systems, and, though the controls for these procedures were highly automated, there was still the need for an engineering systems programming office; it was located at the front of deck 22 and controlled both sets of engines. It worked in conjunction with the warp power controller to insure that the right kind of power was delivered to where it was needed. The impulse engines took up most of deck 22, so there were just a few crew quarters located around the perimeter of this level.

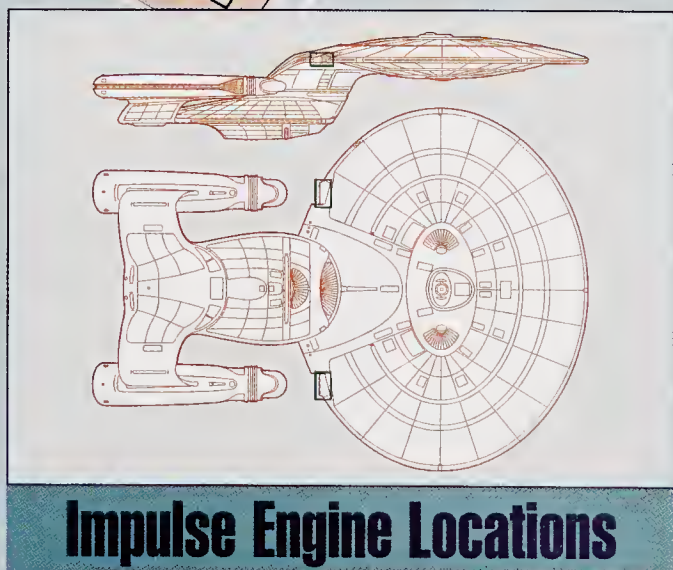
Both the saucer section and the engineering hull had their own impulse engines, insuring that both sections could function when separated.

The red glowing light of the impulse engines on decks 22 and 23 shone brightly when in use and could be seen at the base of the hull spine.

This diagram shows the general layout of the impulse engine area found on decks 22 and 23. The spherical reaction chambers, purple subspace driver coils, and vectored exhaust nozzles made up the main body of the engines.



The impulse engines were located across decks 9 and 10 in the saucer module, while in the stardrive section the engines again covered two decks - decks 22 and 23.

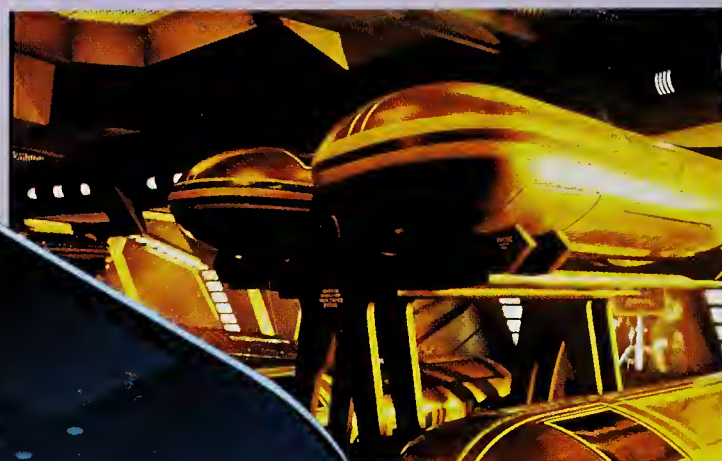


Briefing: U.S.S. ENTERPRISE NCC-1701-D: Deck by Deck

Deck 23

Deck 23 was slightly larger than deck 22, but kept the same configuration, with the impulse engines at the rear of the level in exactly the same place as the units directly above. Engineering crew quarters were situated on the port and starboard sides next to the outer hull, as they were on the deck above.

The other main facility on this level was the photon torpedo storage magazine. It was located at the bow of the deck and served the forward-facing photon torpedo launcher on deck 25. This facility was used to store photon torpedoes, the ship's most powerful offensive weapon. Photon torpedoes were lozenge-shaped devices, and, unlike phasers, could be fired when the ship was traveling at warp speeds. The *Enterprise* regularly carried 275 torpedo casings, each one measuring 2.1 meters long, 76 centimeters wide, and 45 centimeters tall.



One of the ship's photon storage magazines was located on this deck. The *ENTERPRISE* regularly carried a stock of 275 photon torpedo casings.

Photon torpedo casing has changed little since the 23rd century. These weapons still prove to be a starship's most powerful defense.

Deck 24

Deck 24 featured several engineering support systems, including Jefferies tubes and an upper reactant loader for the torpedo launcher on the level below. This device was located right at the front of the deck and was used to inject the matter-antimatter fuels into the torpedoes prior to loading them into the launcher tube. The fuel was not added until the torpedo was ready for launch, so that there was no danger of them accidentally exploding on board the ship. The loader was able to fuel up to four torpedoes at one time, which meant that multiple missiles could be ready for launch in seconds.

The engineers of the *ENTERPRISE* sometimes found themselves in the cramped confines of the Jefferies tubes, repairing circuitry and running diagnostics that could not be accessed or mended from more comfortable areas such as main engineering. The Jefferies tubes on deck 24 led to some of the most important areas around engineering.

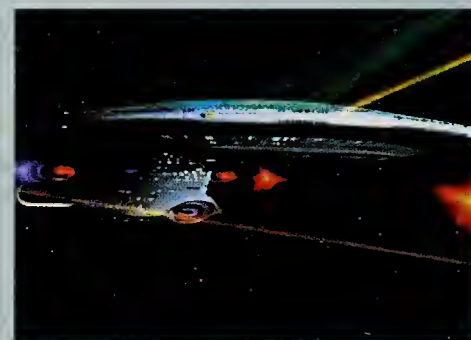


Deck 25

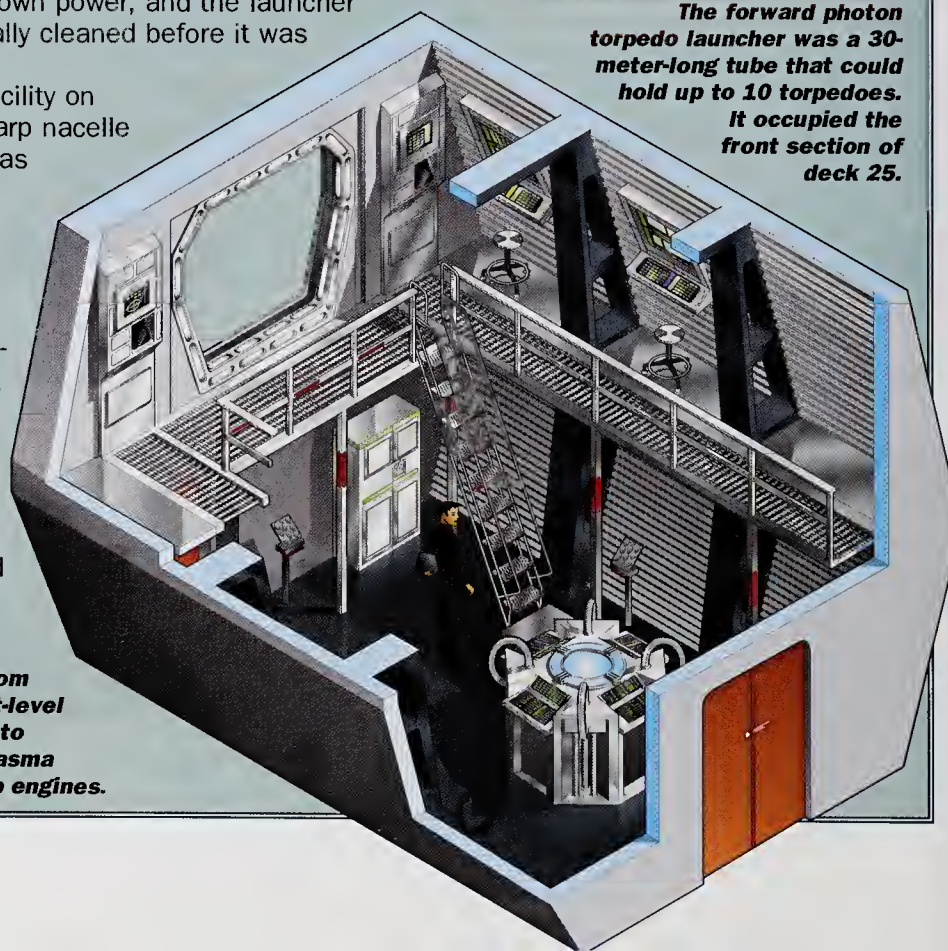
The bow section of deck 25 housed one of the stardrive's two photon torpedo launchers. The one on this level was used to fire in front of the ship. It was 30 meters long and could hold 10 torpedoes at once, for simultaneous firing. The launcher was fitted with gas generators which powered the torpedoes away from the ship. Once fired, the torpedoes traveled under their own power, and the launcher tube was automatically cleaned before it was reloaded.

The other major facility on this deck was the warp nacelle control room. This was one of the smallest, but most important, control centers on the ship; the crew working here were responsible for monitoring and regulating the flow of plasma to the warp engines. This room was accessed via a Jefferies tube and was normally staffed by two members of the crew.

The nacelle control room on deck 25 was a split-level facility that was used to monitor the flow of plasma that powered the warp engines.



The forward photon torpedo launcher was a 30-meter-long tube that could hold up to 10 torpedoes. It occupied the front section of deck 25.



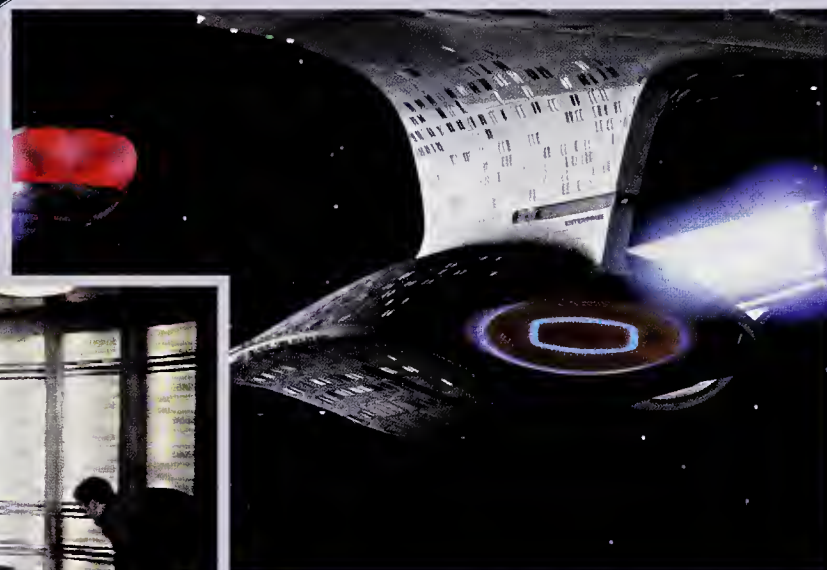
U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck

In addition to the corridor and turbolift access points, deck 26 was accessible via the expansive network of Jefferies tubes that ran throughout the ship.

Deck 26

Two more photon torpedo storage magazines were located on deck 26, directly beneath the forward photon torpedo launcher on the level above. The storage magazines were arranged in rows to each side of the lower reactant loader. Some of the torpedo casings stored in this area were fitted with sensor arrays and signal processors so that they could be used as probes rather than weapons. The lower reactant loader was connected to the deuterium tanks directly below this level, which provided fuel for the torpedoes. Access to other systems surrounding deck 26 was gained via the Jefferies tubes that were located at the stern.

Some of the torpedo casings that were stored on deck 26 were adapted to accommodate sensor equipment, or, in unusual circumstances, could be used to convey special personnel quickly and surreptitiously across the Galaxy.



Some of the ship's photon torpedoes were stored in the bow of deck 26 just below the actual launcher, which was located in the middle of the leading edge of the stardrive 'neck' section.



Deck 27

The *Enterprise* used deuterium to power its impulse and warp engines. As the ship was required to operate for long periods of time without having to stop at a starbase to refuel, a significant portion of the lower decks were taken up by deuterium storage tanks. Most of decks 26 through to 29 were occupied by a series of storage tanks. The deuterium inside them had to be kept extremely cold in order for it to power the engines, and this was accomplished by surrounding the tanks with cryogenic baffles. The main turbolift network in this area of the ship was heavily insulated, to allow crew members to pass safely through this uninhabited deck.

Deck 28

Deuterium tank support continued on deck 28, with the majority of this level occupied by a further series of individual tanks, separated by cryogenic baffles. The central area included a turbolift stop that gave the crew access to the tank purge ports and the fill and drain ports. The purge ports allowed a neutral material to be pumped into the tanks in order to routinely clean them out. The fill and drain ports were connected to umbilicals when the ship stopped at starbases so that it could take on a fresh supply of deuterium, or drain the existing matter from the tanks prior to the purging cycle.

Deck 29

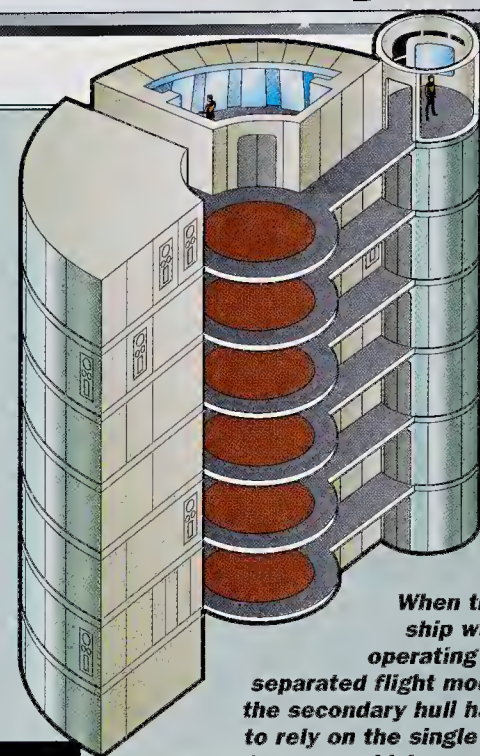
Deck 29 had more deuterium storage tanks than any other level on the ship, and was also the lowest level of the deuterium tank support area. One of the most important parts of this section was the primary deuterium tank that fed the matter injector on the level directly below. A series of rooms were arranged around the perimeter of the deck, containing a number of fluid and power handling devices, including cryo recirculator pumps and EPS switching nodes. The other vital systems on this deck were concentrated in the center, and included a number of subsystems that controlled the cryogenic chillers. These devices were used to reduce the temperature of the deuterium to the necessary supercold state prior to its introduction into the matter injector on deck 30. This central area of deck 29 also housed a series of conduits that were used to distribute power and computer feeds to the lower decks of the ship. The aft section of this level, and the decks below it, were used as storage areas for consumables.

Briefing: U.S.S. ENTERPRISE NCC-1701-D: Deck by Deck

Deck 30

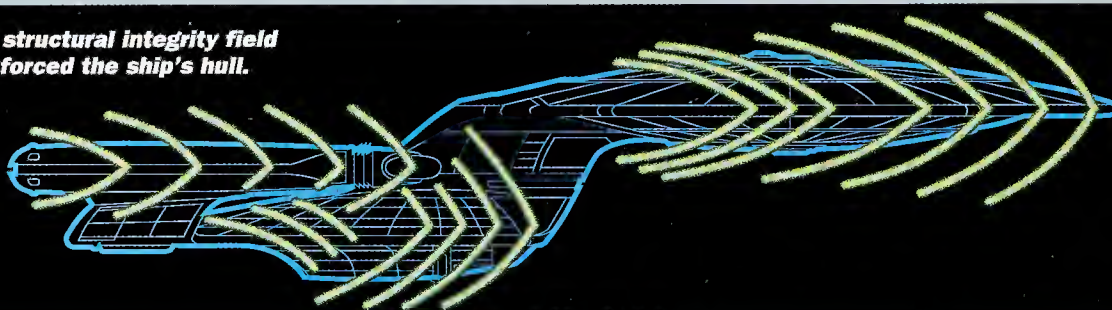
Deck 30 was the upper level for engineering support, the first of six decks that directly served main engineering on deck 36. Starfleet's ship designs incorporate a high number of backup facilities in their primary systems, and the *Galaxy* class's ability to separate into two autonomously functioning units required the engineering section to have its own substantial computer core to function independently of the saucer section. Unlike the saucer section, which had two computer cores, the engineering hull only had one. This computer core ran from deck 30 down to deck 37, and because it was important to the functioning of most of the vital systems in the stardrive section it was located away from the edge of the hull so that there would be less risk of damage to it in a combat situation.

Other facilities on this deck included an area given over to tactical planning and several rooms that were home to emergency response teams. The perimeter of the deck featured the structural integrity field systems whose function was crucial in protecting the ship's hull from the extreme forces it was subject to during impulse and warp flight. The other major facility on this deck was a matter injector. This was a vital component of the warp engines, as it prepared and fed precisely controlled streams of matter and antimatter into the warp core.



When the ship was operating in separated flight mode the secondary hull had to rely on the single computer core, which was located over decks 30 to 37.

The structural integrity field reinforced the ship's hull.

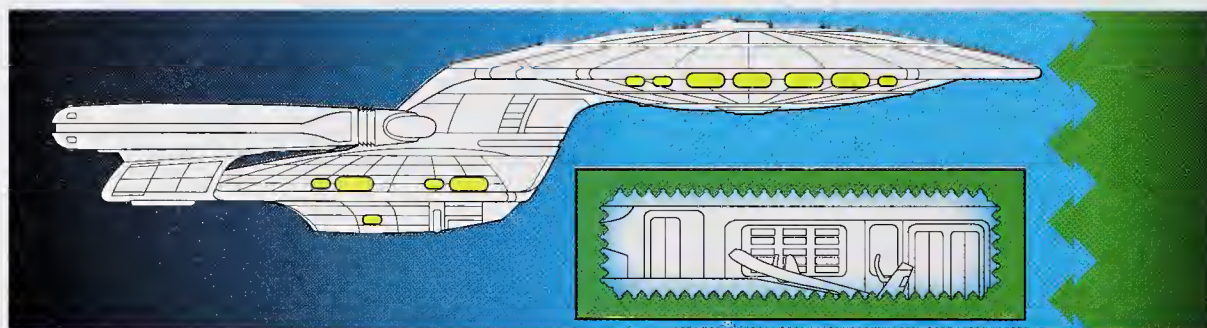


Deck 31

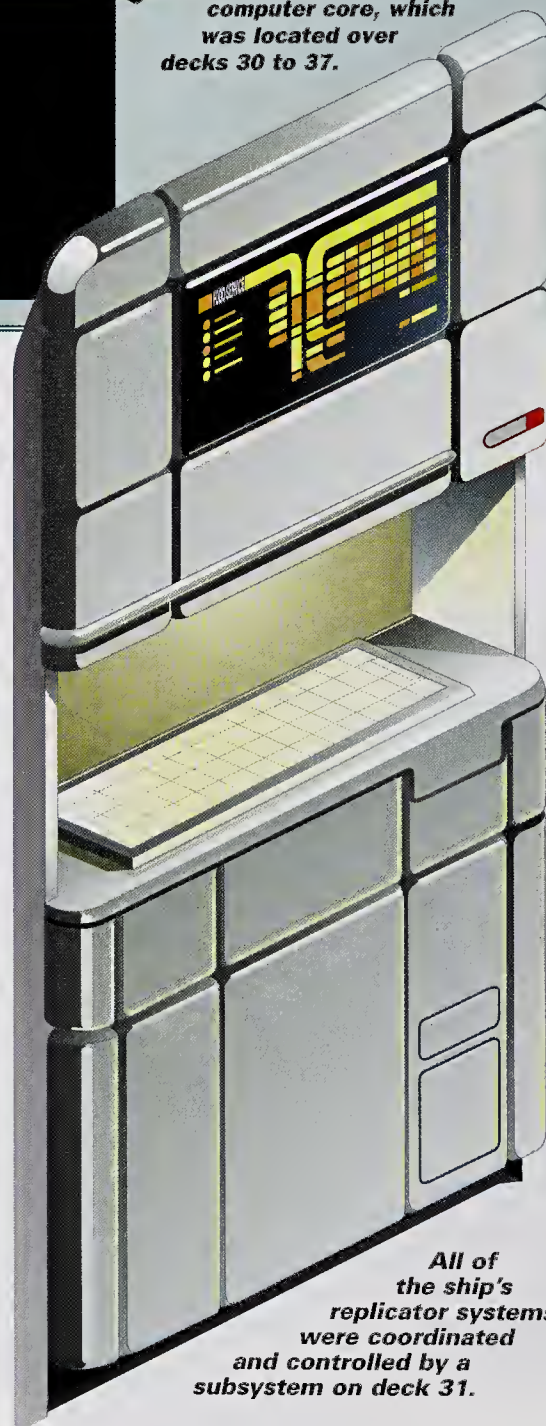
The circular computer core was located on the port side of the engineering hull, and was so heavy that it led to an imbalance of weight distribution. To even out this disparity a ballast core flight article was installed on the starboard side of the decks that the computer core ran through. A computer power monitoring station was situated adjacent to the port side computer core, allowing the crew to monitor and adjust its operation. On the starboard side of the deck, behind the ballast core, there were a number of replicator subsystems that controlled the individual replicators located throughout the ship.

The bow section of deck 31 was cut back in order to house the top of the main deflector dish that was located directly below. The area directly behind this section was empty, ready for any expansion of systems and equipment that may be developed by Starfleet for future refits and modifications.

Deck 31 also housed a small number of crew quarters, a stellar cartography facility for the stardrive section, a series of temporary cryogenic storage tanks, and two generators for the inertial damping system. The inertial dampers were designed to protect the crew from the massive acceleration forces that were produced when the ship jumped to warp.



The ENTERPRISE's inertial damping systems, which prevented the crew from being crushed as the ship accelerated, were located throughout the GALAXY-class vessel; these vital systems were powered by two generators located on deck 31.



All of the ship's replicator systems were coordinated and controlled by a subsystem on deck 31.

U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck

Deck 32

There were a number of areas on the *Enterprise*, including one at the front of deck 32, that were left vacant for future expansion. Minor system upgrades and additional facilities for mission-specific purposes were fitted during routine starbase layovers so it was important to keep certain areas free for refits.

There was a deuterium flow control conduit located at the center of the deck, behind the vacant areas, which governed the amount of deuterium that was passed from the storage tanks to the warp core. A series of aid stations were positioned on the port and starboard sides of the deck, within easy access of the crew quarters that ran around the perimeter. Toward the rear of deck 32 there was a dedicated area for monitoring the EPS node systems, and, as could also be found on the surrounding decks, the aft section was used to store consumables.

Deck 33

The upper section of the main warp engine core was situated in the center of deck 33, which helped to protect it in the event that the ship came under enemy fire; it was separated from the matter reactant injector by a vertical magnetic constriction segment. Sensor maintenance was located on the starboard side of the deck, and this level also housed a series of contingency crew quarters. The fire suppression systems that worked in conjunction with the environmental monitoring sensors to detect changes in air temperature were located on this deck next to another expansion area. If a fire was detected the sensors would activate containment forcefields around the burning areas to seal the fire off from the atmospheric oxygen supply, causing most fires to be extinguished immediately. The rear section of deck 33 contained the largest volume of bulk consumables storage within the engineering hull.



The center aft area of deck 33 was made up of a series of cargo holds. These areas were normally pressurized and had their temperature levels maintained by computer so they could support living beings.

Supplies could be loaded directly into some of the cargo bays through large doors that opened up into space. Most of these areas had transporters that were used to beam materials to various locations about the ship.



Deck 34

Engineering support continued on deck 34, although a number of other vital functions were controlled from this level. Three high-powered graviton polarity source generators were located near the bow generating the energy for the beam that was focused through the deflector dish to clear debris from the path in front of the ship. The deflector was an absolutely vital part of the ship, as without it even small particles of space matter in the ship's flightpath could cause serious damage. Unfortunately, the deflector beam generated significant subspace and electromagnetic radiation, which would have affected the ship's sensor systems. However, the navigational and deflector signal processors were aligned in such a way behind the main deflector that they were able to look through the interference generated by the deflector systems and relay accurate information about what lay ahead.

The rear section of this deck was taken up by the gas generator and upper reactant loader for the aft torpedo launcher that was located on the deck below. There were various other facilities located on this level, including additional storage space for bulk consumables and several atmospheric physics laboratories.



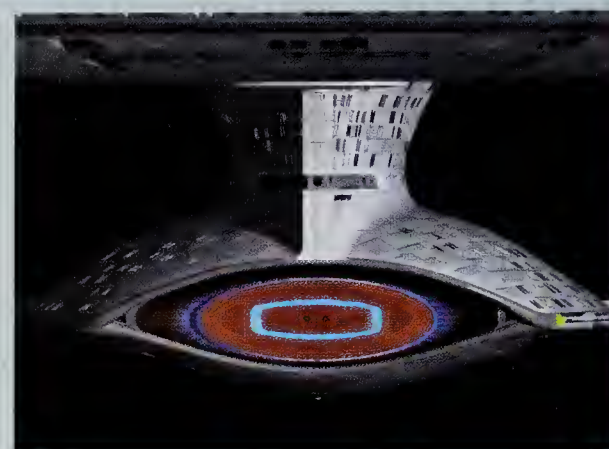
The upper reactant loader and gas generator for the aft photon torpedo launcher were located on deck 34.

Briefing: U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck

Deck 35

The main navigational deflector dish was housed in the bow section of deck 35. Subspace field coils were located directly behind it and these focused the graviton energy that was produced by the graviton polarity source generators on deck 34 into a beam.

This beam then issued out of the deflector dish and swept thousands of kilometers ahead of the ship, pushing aside small space particles and larger objects that might present a collision hazard. The aft photon torpedo launcher was located at the opposite end of the deck, and was the



The main deflector dish produced a graviton beam that swept ahead of the ship to remove objects from its flightpath.

The main deflector dish consisted of an array and a duranium framework. Directly behind the actual dish was a series of subspace coils.

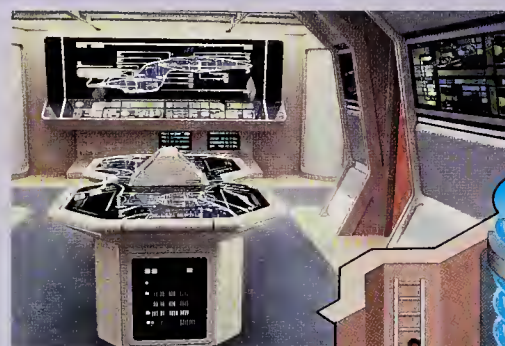
ship's primary rearward-facing weapon. One of the ship's powerful defensive shield systems was located on the starboard side of this deck; when activated it created a forcefield that protected the ventral side of the engineering hull. Systems monitoring suites were located on the port side of the deck, and these were used to make sure that all localized systems were operating within normal parameters. Cryogenic storage tanks were located in the center of the deck next to the warp core stack and there were further consumables storage areas positioned to the rear of the deck, directly in front of the aft photon torpedo launcher.

Deck 36

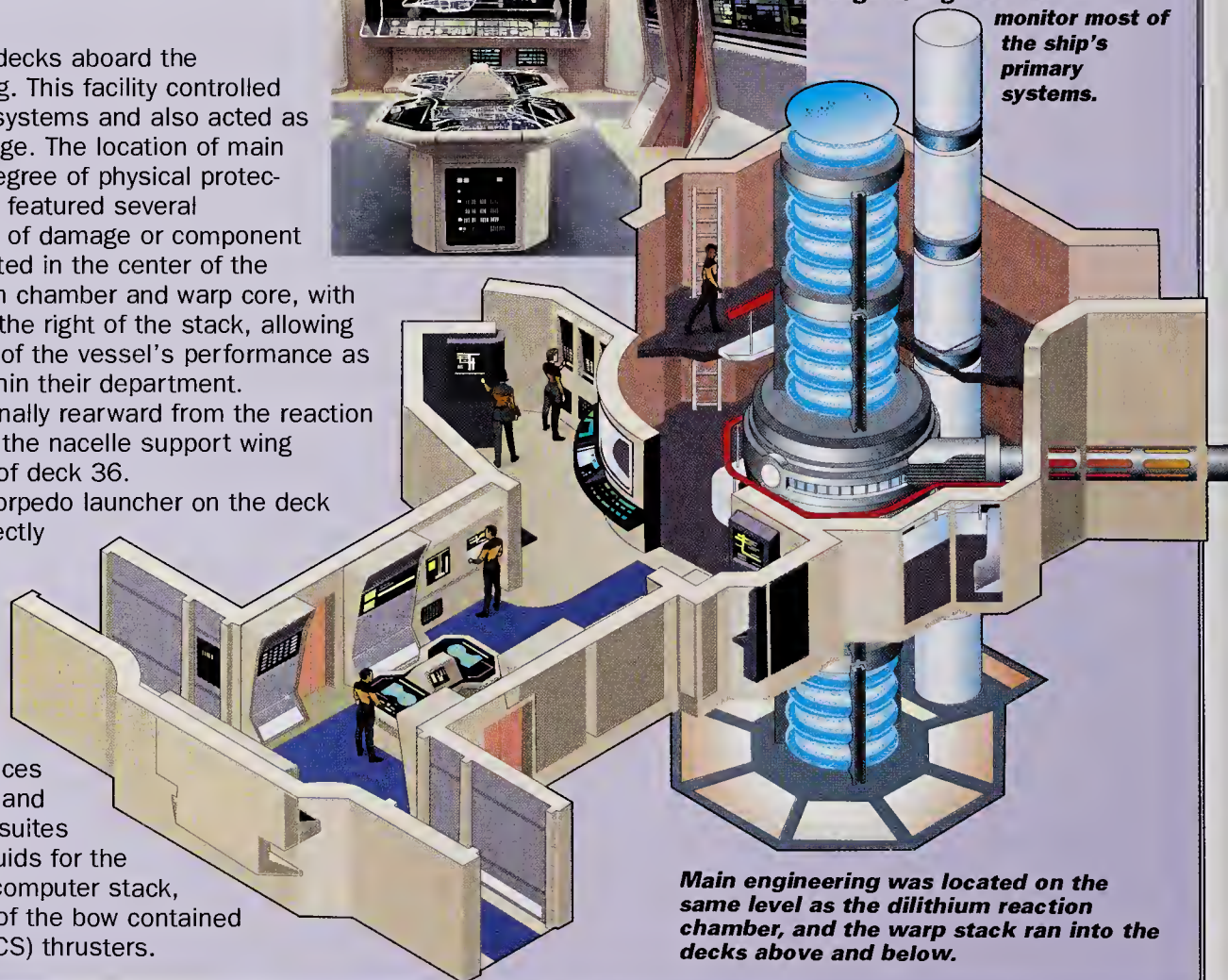
Deck 36 was one of the most essential decks aboard the *Enterprise*, as it housed main engineering. This facility controlled the ship's warp and impulse propulsion systems and also acted as a backup control center for the main bridge. The location of main engineering on deck 36 offered a high degree of physical protection from external attack, although it still featured several emergency containment systems in case of damage or component failure. Main engineering itself was situated in the center of the level, directly facing the dilithium reaction chamber and warp core, with the chief engineer's office positioned to the right of the stack, allowing the senior officer to observe all aspects of the vessel's performance as well as be on hand for routine duties within their department.

Warp power transfer conduits ran diagonally rearward from the reaction chamber, and branched outward through the nacelle support wing structure to the rear port and starboard of deck 36.

Situated directly below the aft photon torpedo launcher on the deck above was the lower reactant loader, directly behind a large photon torpedo storage magazine. Phaser maintenance was located at the stern on the port side, and the forward section featured an evacuation route for main engineering personnel to a series of lifeboats arranged on the forward port and starboard sides. Engineering support offices were provided on both sides of the deck and there was a series of sensor monitoring suites housed on the starboard side. Cooling fluids for the computer core were located next to the computer stack, and the outer port and starboard edges of the bow contained some of the Reaction Control System (RCS) thrusters.



The large tabletop master systems display in main engineering was used to monitor most of the ship's primary systems.



Main engineering was located on the same level as the dilithium reaction chamber, and the warp stack ran into the decks above and below.

U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck

Deck 37

The nature of the *Enterprise's* missions often required extended operation away from Starfleet's support services, so the provision for extensive cargo containment and handling was particularly important to sustain the crew and the vessel during active duty. Deck 37 was the first of the increasingly smaller lower decks within the engineering hull that was mainly concerned with cargo operations, with the entire rear section of this level designed to process cargo within six variously sized bays. Located on the port side of the deck was sensor maintenance, with many of the ship's systems once again accessible thanks to a pair of vertical Jefferies tubes running down the length of the warp core stack, which continued downward through this level.

Areas left free for future expansion were located on the port and starboard edges of this deck, while high energy biophysics laboratories were positioned on the starboard side. EPS node monitoring was carried out at the starboard bow, with computer power monitoring undertaken virtually opposite on the port side, directly beneath the underside of the computer core that terminates on the deck above. The ventral phaser array was situated on the outer port and starboard sides of the hull.

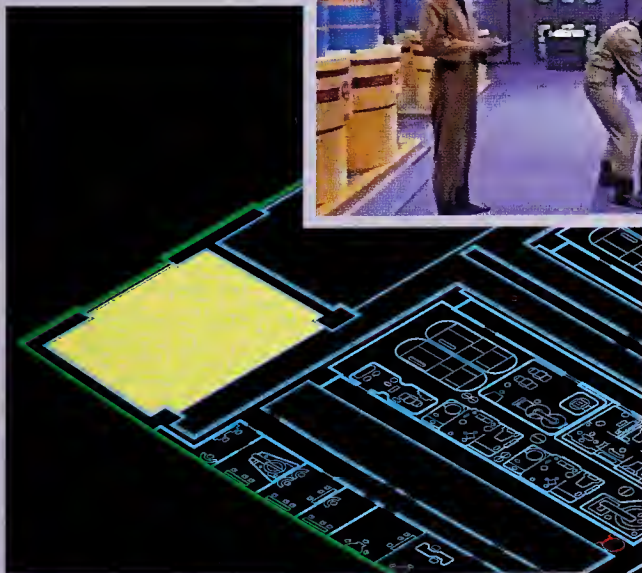
Deck 38

Deck 38 offered further provision for cargo operations, with the rear of this level providing significantly enhanced height clearance for the aft cargo bay located on the deck directly below. This allowed particularly large pieces of cargo to be housed within the area, and its location directly below the cargo processing bays on deck 37 maximized the efficiency of cargo handling and movement.

Contingency crew accommodations ran down both the port and starboard sides of this level, and they were supported by aid stations on each side for use in medical emergencies. Deck 38 was well served by the main turbolift network, although the concentration of personnel within this deck was low because much of this level was given over to empty areas provided by Starfleet designers to accommodate future hardware or laboratory expansion.

The ventral phaser array continued from the deck above into the outer port and starboard sides of this level, and was designed to operate in conjunction with the other emitters on the saucer section during normal flight mode or to provide primary fire capability during separation.

Large parts of the lower decks on the ENTERPRISE were designed to store supplies.



The cargo bays on deck 37 ran up into deck 38, providing huge storage areas. These bays also ran across the entire rear sections of both decks.

Deck 39

Classified as engine core operations, deck 39 was designed in conjunction with deck 38 directly above, and deck 40 below to offer the primary cargo handling and distribution facilities for the ship. One extremely large cargo bay entry door was located across the aft section of the deck, opening out at the lowest part of the exterior hull's rear cutaway section that swept upward to the warp nacelle support struts. Two smaller entry doors were located to the left and right of the main door, opening onto smaller cargo handling bays with the entire forward section of this level dedicated to large areas of cargo storage. Four low-resolution transporters specifically designed for cargo movement were located on decks 38 and 39; these operated at molecular resolution level – which is unsuitable for the transport of life forms – although they could be set for quantum resolution to accommodate life forms in an emergency. A number of contingency crew accommodations were situated between the fore and aft cargo areas on the port and starboard sides of the deck, with a series of connecting corridors allowing free movement across this relatively small level. Access to the rest of the ship was gained via the turbolift network.



Deck 39 was largely given over to the provision of cargo storage, with large cargo bay doors located between the warp nacelles.

Briefing: U.S.S. ENTERPRISE NCC-1701-D: Deck By Deck

Deck 40

The remote position of deck 40 away from the majority of populated areas aboard the *Enterprise* made it the ideal location for storing the highly-volatile antimatter that was used in the ship's engines. Large numbers of separate antimatter storage pods were arranged in twin rows to the port and starboard sides of the deuterium flow control conduit that ran down through all decks beneath the warp core to the warp core jettison hatch on deck 42. There were a total of 30 storage pods on the *Enterprise*, each measuring 4 x 8 meters and constructed of polyduranium, with an inner magnetic field layer of ferric quonium. In the event that the pods' magnetic fields failed, the entire storage pod assembly could be ejected before the antimatter had a chance to react with the pod walls. The potentially hazardous nature of antimatter also led to the inclusion of a series of evacuation routes to the lifeboats on the starboard side of the deck. A series of EPS support areas were arranged between the antimatter storage area and the lifeboats, with the entire aft section of deck 40 left vacant for future expansion. The curved bow of this level was dominated by twin cargo loading doors that served the cargo bays above.

Deck 41

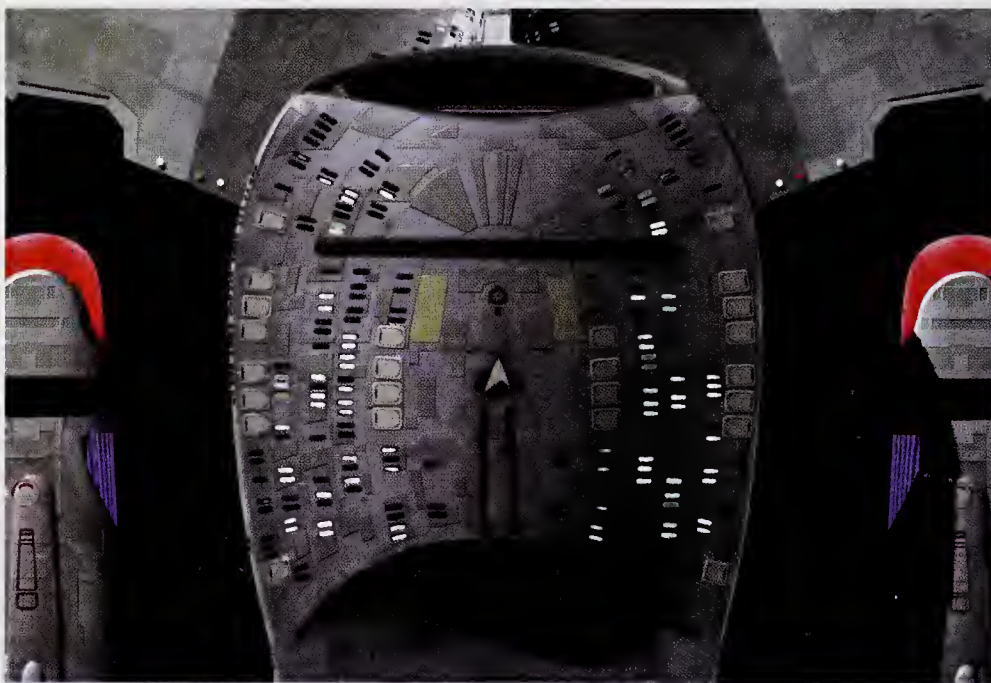
More antimatter storage pods were located on deck 41, which together with those on deck 40 provided enough antimatter to allow the *Enterprise* to operate for up to three years without having to refuel. The *Enterprise* normally acquired more antimatter from major Starfleet fueling facilities, where it was generated by combined solar-fusion charge reversal devices. The antimatter was pumped on board the *Enterprise* through a loading port, a 1.75-meter-wide circular port on the bottom of the ventral hull. It was then passed onto the storage pods by a supply manifold that was located toward the front of deck 41. In rapid refueling conditions, reserved for emergency situations, the entire antimatter storage pod assembly could be taken out and replaced with full tanks of antimatter in less than one hour.

The lowest part of the ventral phaser array was located across the forward section of deck 41. It was positioned at the very bottom of the starship and spanned several of the lower decks in order to complete all-round offensive coverage of the vessel during both normal flight mode, and when the stardrive section was separated from the saucer section.

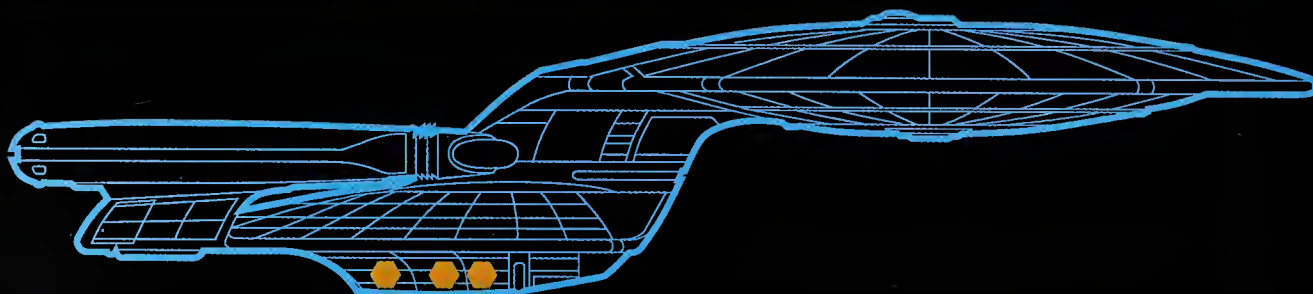
Deck 42

Deck 42 was the last deck in the *Galaxy*-class design, and was situated at the lowest point of the secondary hull. This level of the ship did not feature crew access, but there were a number of vital systems located on the exterior of this small area which worked in conjunction with some of the facilities on the decks directly above. Located at the forward edge of deck 42 were two ports, the antimatter loading hatch situated within the larger antimatter jettison hatch. The smaller loading hatch formed the exterior hard connect point during resupply at Starfleet facilities, allowing the fuel to be transferred to the storage pods on decks 40 and 41 directly above. In cases of warp core overload or breach, the option to eject the core was supplemented by the possibility of ejecting the entire antimatter storage pod assembly, and in this case the large ditch hatch was immediately discarded, allowing the sequential ejection of the antimatter pods. Situated directly behind the antimatter hatches was the warp engine core jettison hatch, a smaller rectangular plate that also housed the antimatter injector in its center. Jettisoning this exterior plate allowed the entire warp core assembly to be physically expelled from the ship, where it was allowed to self-destruct while the rest of the ship attempted to reach minimum safe distance under impulse power. Deck 42 also housed a small external antimatter generator positioned in front of one of the starship's tractor beam emitters.

Deck 42 – the lowest level of the ENTERPRISE – contained no amenities for personnel and was instead given over to engineering systems, including antimatter storage pods and a tractor beam emitter.



The lowest level of the ENTERPRISE featured the warp core ejection hatch, located on the underside of the starship. This facility was positioned directly ahead of the Starfleet logo that was emblazoned on the hull.



Stuart Baird

Director Stuart Baird was determined to make *STAR TREK NEMESIS* a movie that would move and entertain people, and to offer a fresh and exciting take on the *STAR TREK* phenomenon as it enters the 21st century.

Before he became a director, Stuart Baird was one of Hollywood's most respected editors. He has worked on 50 or so of history's biggest movies, from 'The Omen' to 'Lara Croft: Tomb Raider.' As an editor, the work of countless directors has passed through his hands — some of it brilliant, some of it not. And if that experience has taught him one thing, it's that a director has to be a storyteller. "It doesn't matter how much style you've got," he says. "If you're not telling the story, nobody gives a damn. I'm a narrative filmmaker; my job is to tell the story as dynamically, and interestingly, and clearly as I can. I'm not interested in anything else."

A good story

The logical conclusion of that remark is that a director can only make a really good movie if he has a good story to tell. And when Paramount Pictures approached Stuart about directing *STAR TREK NEMESIS*, it was the story that grabbed his attention. "I liked the script," he says. "It was a good story, very well and literately told, with a strong core theme running through it. In a sense I thought it was like 'Rebel Without a Cause': Shinzon is in a very powerful position — he's dragged himself up through his own efforts — but in lots of ways he's really a maladjusted child. He has all this anger and resentment about the man who is essentially his father. And yet it is not Picard's fault. Then we have Picard with all his guilt about who this guy is, and his anger

"There is a lot of emotion in this picture, and I was determined to get that emotion and poignancy on the screen."



STAR TREK NEMESIS's director, Stuart Baird, is an extremely experienced editor who previously directed the movies 'Executive Decision' and 'U.S. Marshals.'



In early versions of the script the movie opened with Shinzon maneuvering for power on Romulus. Stuart felt that it wasn't entirely clear what was going on, so he suggested a dramatic opening scene in which Shinzon wiped out the entire Romulan Senate.

"I wanted a lot more action at the start of the movie."

about the fact that this clone has been created. It's a real father-son difficult relationship. That was a story I thought I could tell."

Clear and exciting

That is not to say that Stuart thought the script he saw was perfect. At that stage it was still very much a work in progress, and, like any director, he was able to exert some influence, and suggest ways in which it could be improved. He remembers that he was particularly concerned about the beginning of the movie, which originally involved some complex political maneuvering on Romulus. "The original script was very oblique about what was going on. I said, 'This won't fly. We've got to be sure the audience understands there is a conspiracy going on.' So the opening scene, with the death of everyone in the Romulan Senate, states it more clearly.

"Also, I wanted a lot more action at the start of the movie. I very much built that up within the first 20 minutes in that car chase sequence so that we got some sort of energy going right at the beginning. Picard's seeing the end of his mid-life crisis, and it all centers around that. I saw him going off to the planet, wanting to try out this piece of equipment, as being like this 55-year old guy buying his Porsche. I beefed that car chase up a bit, and added some gags because I wanted as much humor as I could get in there."

Stuart was also concerned that the script had "too many words" in it. This may sound

strange, but he explains that a movie isn't just about dialogue, and there are many ways to tell a story that don't involve people speaking. "My feeling about screenplays is that they should be very succinct and very to the point in terms of their dialogue," he says.

Stuart talked about his concerns with producer Rick Berman and writer John Logan, and together they decided that they would film everything in the script, but that Stuart would then remove anything that wasn't necessary at the editing stage.

Something different

One of his concerns was that the dialogue was filled with references that meant something to the fans, but might not mean as much to a member of a general audience. He

happily admits that he knew next to nothing about *STAR TREK* himself, and says that he always believed that, although it should acknowledge the past, *NEMESIS* had to stand on its own feet.

Working on the 10th movie in a series is an unusual experience for a director. In fact, the only comparable franchise in modern Hollywood is James Bond. Stuart was very aware of the problems this posed, and says that his job was to deliver a movie that was unmistakably *STAR TREK* but somehow different and fresh. Since the principal characters had already been cast and the *Enterprise* had already been designed, his main contribution was to cast the villains and to conceive the look of the Reman world.

In particular, he felt it was vitally important to find a bad guy who would intrigue the audience, and pose a real threat to Picard and his crew. "This whole picture hangs on who plays Shinzon; how effective he is as Patrick Stewart's clone, and how well he comes off in these head-to-head confrontations. So searching for this chap who was to play him really became the central issue for me.

Powerful presence

"My feeling was that it should be an unknown and Rick Berman supported that very strongly. He shouldn't be more than 25 years old, because a lot of his angst – a lot of his problems – are a young man's problems; someone who hasn't found himself. So we had to find this young man who could play against Patrick, who is such a strong actor, and has



Stuart wanted to get things moving as early as possible, so he "beefed up" the car chase on Kolarus III. By putting an action sequence near the beginning of the movie, he was able to generate momentum that would carry the audience through the rest of the film.

such a particular screen presence, visually and in terms of his personality and character. I hope you will agree we have succeeded with Tom Hardy."

He goes on to say that what interested him about Tom wasn't necessarily his technical acting ability, but how he came over on screen. "There were other, probably more experienced, actors who might have played the part, but Tom had that vulnerability and a really cocky attitude as well, which isn't based on much more than his own sense of ego, which is very fragile. That's good. Also he had sex appeal, and on-screen sex appeal is everything."

Cocky but vulnerable

He smiles wryly when he remembers that Tom's own attitude definitely played a part in winning him the role. When they were casting the movie, Stuart had sent out a selection of Shinzon's scenes, with some notes about which scenes he'd like to see the actors perform. "Tom was doing a film in Morocco, so his mate had photographed him. They'd made a little film and they didn't do any of the pages that I wanted them to do. It wasn't quite what I wanted, but immediately you've got someone with an attitude, and that's really interesting. He wasn't going to be safe, and you don't want



Stuart cast Tom Hardy in the role of Shinzon because he felt he had considerable screen presence, and had an attitude that combined confidence with vulnerability.

"This whole picture hangs on who plays Shinzon; how effective he is as Patrick Stewart's clone, and how well he comes off in these head-to-head confrontations."

safe. You want a bit of danger."

Tom then came to Los Angeles and recorded a formal screen test. "I showed the tests to a lot of people," Stuart says. "And really I wasn't asking whether he could act or not; what I wanted to know was if he was interesting. He was the one – no question about it."

Life in darkness

Meanwhile, Stuart was thinking about what the Reman world should look like. John Logan's script explained that the Remans lived in total darkness, and that the Remans themselves looked like an alien version of the vampire in the classic German film 'Nosferatu.' Stuart thought that this was a very interesting place to begin, and there is no question that Murnau's 1922 film influenced the design of the movie. "We took John's lead very much to heart without making it look too much like it was supposed to be Dracula," he says. "Mike Westmore and I worked hard to get the look of the faces. We wanted them to look like 'Nosferatu,' but not too much. We designed mouthpieces and eyes. Also I gave Mike a picture of a bat ear that


I had found, which was totally transparent. If you put light behind it, you'd see through it and see all the veins. That was an idea that we used."

In contrast, the design of the Reman costumes wasn't influenced by 'Nosferatu' but by the horrific conditions the Remans lived in. "When I spoke to the costume designer, Bob Ringwood, I said, 'These creatures come from a world where there is no light. Let's look at a lot of creatures who live at the bottom of the sea, for instance, which are completely colorless and translucent, and glisten. What sort of clothes would they have?' We decided that if any light at all entered that world, they would be very interested in things that were reflective. We thought about how that should work. Should it be very shiny and reflective, a little bit like we did on 'Superman,' where the costumes were made of very reflective front projection material. We thought, 'No, that would reflect too much light; let's keep it all as dark as possible.' Then we thought what about having it look like beetles' wings – an oil-on-water type of idea. That way when any light at all hit it, it would create a rainbow effect. So the Remans' costumes have this wonderful effect, like a stag beetle's wing.

"Also, we decided that we wanted them to look as alien and strange as possible, so we chose actors who are all 6'3" or 6'4" and terribly, terribly thin. And we designed



The look of the Remans was inspired by the makeup for the vampire Count Orlock in the silent horror movie 'Nosferatu.'



Stuart wanted to make the movie darker and edgier than previous *STAR TREK* pictures, and made the *SCIMITAR* and the nebula at the end as sinister as he could.

the costumes so they were elongated and would make the actors look even taller and slimmer, and as strange as possible.”

Different worlds

When it came to the look of the *Scimitar* and the other Reman sets, Stuart says that his biggest concern was that they looked different than the *Enterprise*. “On these *STAR TREK* pictures, a lot of the time you’re on board a spacecraft. It’s challenging to make the environments look different, but you need to do it for two reasons. The audience has got to be clear about where they are, and, you need to give them something different to look at so as to keep things fresh.

“I wanted the *Scimitar* to be as much of a contrast to the *Enterprise* as possible, so it is dark, metallic, and unfriendly, and sinister. I also wanted everything, to be as big as possible. I emphasized that we should spend as much money as possible on the Reman world and I spent a huge amount of time working with Herman to get the look for that.

“We had the idea that it would have a very German expressionist type of construction – all metal – and lit from the bottom so there would be lots of grids that they would walk upon. We used very, very low light indeed. I guess that was very ‘*Nosferatu*’ as well. For the nebula at the end we chose this very dirty, sinister green color. We then used that color for the Reman world, which became black and anthracite and sort of purple and green.”

Stuart also says that he likes to find a continuity between ideas and images that run through a film because it provides a sense of intelligence and visual coherence. To give an example, he explains how the

look of the *Scimitar* was influenced by the design of the bomb Shinzon uses to wipe out the Romulan Senate at the beginning of the movie.

Reman claw

“The ship was a weapon itself, but wouldn’t look like a weapon to begin with; it would just look like a strange spacecraft. Well, we’d come up with the idea that the bomb at the beginning started out looking like one of those Japanese lacquered handbag things. When it was activated, these petals would open up, but they were petals of metal, so it was a very aggressive-looking thing. And from that would come this double helix light effect.

“I said, ‘let’s take that idea and use it for the ship.’ Before you realize it’s a weapon, it’s like

a fist. If you’ve got a closed fist and you suddenly open your hand, then it’s like a claw. That’s what the ship is going to end up looking like. And that was incorporated into the script.”

It was vital that Stuart knew what everything would look like before he started filming. This wasn’t just a question of designing the sets, but of working out exactly where people would stand and how the camera would be used. “Like lots of directors I storyboard very, very heavily. I’ve worked with the same storyboard guy picture after picture; his name is Tom Southwell. Everything, even the dialogue scenes, is designed – the size of the shots, how the camera moves – so it all looks different.

“Shooting on the bridge is tough because you see so much of it, but I did a picture



The Reman world and the interiors of the *SCIMITAR* were also inspired by ‘*Nosferatu*’ and have a lot in common with German expressionist films. The sets were very dark and were lit from below, often from grids that were built into the floor.



In order to keep the film interesting and exciting, Stuart decided that the camera would be moving as much as possible. He storyboarded the movie meticulously so he knew exactly which shots he would need and how they would cut together.

“I wanted NEMESIS to be much darker and moodier.”

called ‘Executive Decision’ which was on a 747, with a lot less room than the bridge. You can’t trust to luck. You try very hard to make it feel fresh. That’s to do with lighting and camera position, and planning, so you know what shot is needed for each scene before you get there. It is also about planning how it intercuts with the Shinzon scenes. You have to work out what your transitions are and I was very carefully trying to have a reciprocation between what Shinzon was doing on his bridge and what Patrick was doing on his.”

Sense of momentum

As he was planning shots Stuart was very concerned that the movie would have a momentum that would carry the audience along with the story and never allow them the time to get bored. “I wanted to get a lot of movement in to the picture. I don’t just mean action in terms of shoot-out stuff, but action in a lot of other ways. I use a lot of steadicam, a lot of tracking, a lot of crane work, so in the dynamic sequences the frame is moving as much as the action is.”

When it came to the actual shoot, Stuart had very specific ideas about how he wanted the film to look. “Lighting is hugely important. If you turn the light up in a nightclub, you’d think, ‘What the hell am I doing here?’ but at the time it looks fantastic. I wanted NEMESIS to be much darker and moodier than perhaps some of the other STAR TREK films had been. I told the cameraman, Jeff Kimball, that even on the Enterprise we wanted

it to look a bit more moody and shadowy.”

He goes on to say that the mood of the shots was very closely related to the tone of the performances that actors gave him. “I can’t really describe that tone, but I know what it is. It’s very important not to cross over and get camp, but at the same time you don’t want to get it too flat.”

Of course, most of Stuart’s cast knew their characters and STAR TREK extremely well, but he says that this isn’t always an advantage. “One of the things that is dangerous in STAR TREK is that the actors have done it all so many times before, so none of the scenes are really, really new to them. They are new to me, but I’m sure after 15 years of it, they’ve played this scene to some degree. That can be a problem. It’s not something conscious, but when you’ve been there done that there’s a sort of relaxation.

“Also they love having fun on the set, because that’s how it was on the TV show. Now, I like having fun, up to a point. But my

experience is that the more fun you have on the set, the worse the results. If everybody is having a good time it deflates the sort of good tension that you need. That’s not to say I’m a disciplinarian; I’m not. Except to say a couple of times, ‘Come on, guys!’”

If overfamiliarity was a danger for the regular cast members, then inexperience was a potential problem for Tom Hardy. “It’s a bit intimidating for a young actor who really hasn’t had that big a film part before. My job was to guide him, but it’s very dangerous to say too much. You just want him to feel that he is in charge of the scene so on-screen you feel this presence.”

In control

The situation was only made harder for Tom because he shared most of his scenes with Patrick Stewart, who has an extraordinarily commanding screen presence. “I said, ‘You can’t be intimidated in any way. You are the man. You are Napoleon; Picard is just a general, if you like, in the British army. You are the dictator of this vast Romulan Empire and you have to act like that. And yet there are moments when with all this confidence he’s still vulnerable. You dragged yourself to this position, so you are full of ego and pride and all that that might entail, but you are also this young kid.’”

Stuart adds that the situation was very difficult for both actors because in most of the scenes Shinzon comes out on top, but he says that both his hero and his villain produced wonderful performances.

“Patrick Stewart is superb. I can see why he’s been so successful in this. He just nails it. In this one he lets himself go a little bit more; he’s coming unglued a little bit because of the circumstances, but he pulls



Stuart describes his leading man, Patrick Stewart, as a “tower of strength.”



One of the challenges of making a *STAR TREK* movie is that many of the scenes are very similar to things we have seen in previous shows and movies. Stuart's solution to this problem was to concentrate on finding new and interesting ways to combine shots.

himself back. When I say Picard was coming unglued, it ain't Jack Nicholson!

"He and Brent really were great towers of strength. I think they are very effective at the end of the movie. There's a lot of emotion in this picture, and I was determined to get that emotion and poignancy on the screen, as much as I possibly could without it being too maudlin or too corny. When Data's dead, we've had action for 40 minutes, I brought it down to absolute, slow stillness, lingering stillness, and I think it comes off very well because of that."

Sense of time

Interestingly, Stuart's experience as an editor has taught him that there is one thing that simply cannot be fixed in the editing bay. "I remember David Lean once said, when he was asked what's the most difficult part of directing, 'How fast the actors speak in any given scene.' That's very smart because you can tighten it up editorially a bit, but if the actors talk too slow you are in trouble."

He adds that having edited a lot of films he has developed a kind of internal metronome that he brings to the set. The problem is that the speed of a particular scene isn't just dictated by its content, but also by the scenes on each side of it, which is something that the actors aren't necessarily aware of. "From an editor's point of view you know that a talky scene may work very well if you've had some action and a more energized sequence. But if you've had a slow scene and then another slowish scene comes up, the audience won't tolerate it as much because they start to get lulled into a sense of sameness."

Something else he has learned as an editor is that it helps to have alternative shots to

choose from, so he normally films every take with more than one camera. "Reaction shots are useful, so I'll tell the actors, 'You're not saying anything in this scene, fine, but I want you to do something, not too much, because there's a pretty good chance I'll be on you here, not on the guy talking.' You hope the actors don't overreact, because that's a no-no and you'll never use it. Really good actors understand this anyway. They say, movie acting isn't acting; it's reacting. And the reactions off the dialogue can be interesting."

Stuart started editing the movie while he was shooting it, at least in part so the visual effects team could see how the shots they

needed to produce would fit into the scenes. He explains that his first task is to make each scene work as well as possible. "At that stage I don't look at the film as a whole. You work at it real close like a watchmaker. I start with scene one, and then look at it one scene at a time. That is a very different experience than dealing with the whole picture. The point is that before I watch the whole film I know I've given each scene its best chance. That's important, because a scene may come off much better than you thought it would."

"It's a very interesting phenomenon film, and you can't second-guess it. When you see the scenes in juxtaposition with other scenes they often take on a different characteristic than you thought they would. It might be the acting; it may be just the fact that it's a different location that makes the movie feel fresh. When that's done I watch the whole film, and then I do my fine cut."

Refining process

In the case of *NEMESIS*, that first cut of the film was two hours and 40 minutes long, but Stuart is quick to point out this was never the film he planned to make — as he'd expected, it was too long and too slow. "I knew this picture had to be under two hours. There was a huge amount of stuff in that cut I never thought I wanted, anyway. But after you've given it its best shot you can say, 'I was right.' When you see that first cut you have to go with your instincts. I don't like agonizing over stuff. Literally in two days, as quick as



When it came to editing the movie, Stuart worked very closely with Rick Berman, who helped him to understand why particular scenes would be important to the fans.



Although he could understand the importance of the wedding at the beginning of the film, Stuart felt that it didn't really advance the plot, so he cut out several lines of dialogue that would have explained more about what some familiar characters had been doing.

“What you’ve got to do is go right to the heart of the movie.”

you can, you juxtapose scenes, shorten them, eliminate them, do the radical stuff. What you’ve got to do is go right to the heart of the movie.”

Moving forward

The changes that Stuart made were all designed to give the movie pace and to make it as dramatic as possible. “Film is not like a piece of literature,” he says. “It’s something you sit down and you judge by the seat of your pants as much as your intellect.”

One of his priorities was to eliminate any scenes that didn’t move the story forward. Some of the biggest cuts were made to the wedding scene at the beginning, which had involved a lot of dialogue that was related to the *STAR TREK* backstory. “That sequence was hugely longer than it is. In the *STAR TREK* world the wedding is a big deal. There was a feeling that some of the lines we cut would be very important to the fans, but I felt that the fans would get it and want to move on. And, anyway, why would the fans want a scene that’s too long? So we have a toast and a roast and get on with it. The movie really starts after that, when we’re on the ship and they get the positronic signal.”

In many cases the cuts that Stuart made involved shortening scenes that are still in the movie rather than completely eliminating them. “Let’s say the scene is five pages of

dialogue and, for the sake of argument, I’ve taken a page of dialogue out. That won’t be one big block. That will be a line here, a phrase there, a line there. Maybe I’ll add a little new dialogue we can record to make sure it makes sense. It’s a refining process. I took many, many pages of dialogue out of this movie, without losing anything in terms of emotion or the plot. You don’t want to go too far. You’ll know when if you’ve done that by running the whole film. You are in danger of taking out something that makes the scene faster and work better, but that has resonance later on.”

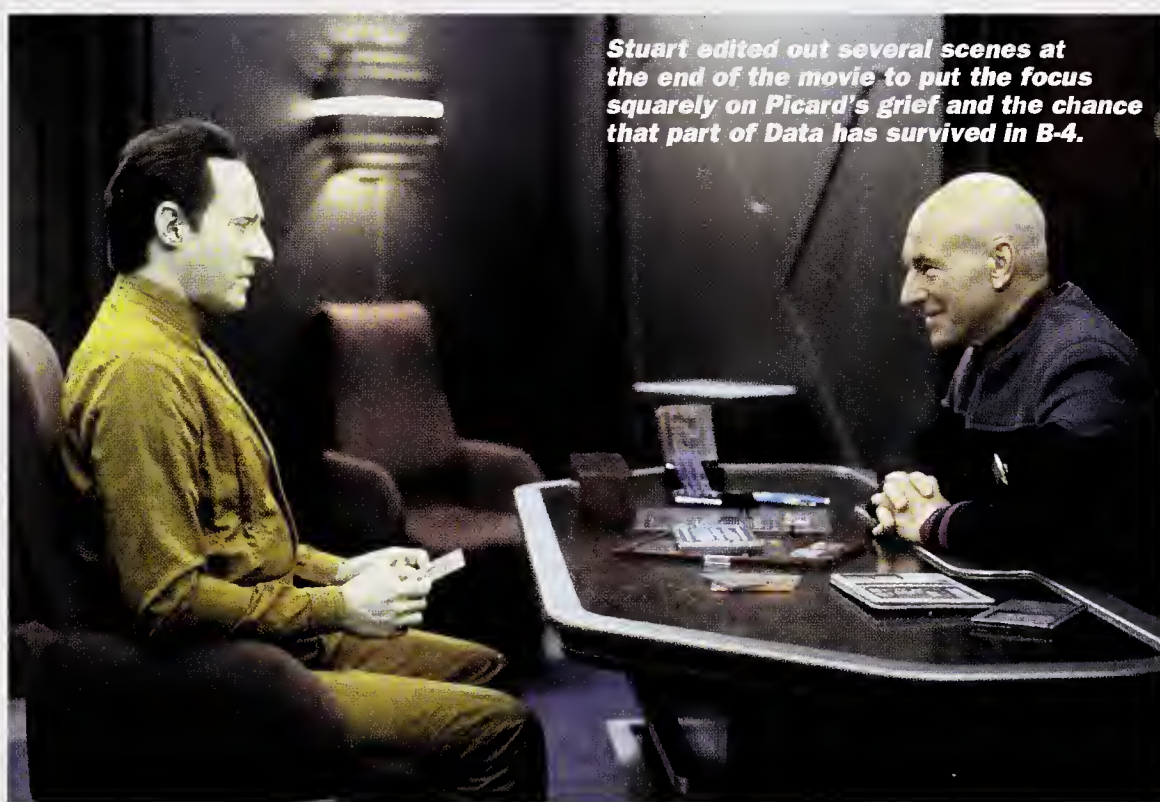
Other changes were made to improve the

way the story was told. “One of the big things that I changed is that now the audience only sees Shinzon for the first time when Picard does. Originally, we had seen him in a previous scene when he was talking to the Senate. Right from the get-go, I said, ‘How am I going to make his first scene with Picard interesting if we have already recognized that he looks like Patrick Stewart?’ So I took that out straight away. And, that makes the scene where Picard meets him on the *Scimitar* a really great scene. It’s all done in silhouette for about two-thirds of the scene, then suddenly the lights come up and Patrick is shocked to see himself, and it makes a wonderful entrance for the bad guy.

Perfect ending

“There was also a whole sequence at the end of the picture, which we eliminated. Once you have the emotional impact of the death of Data, you don’t want to spend a lot of time saying goodbye and all this other stuff. That emotional punch is hugely important. It’s more difficult to make people cry than to make them laugh. I want all that feeling of sadness. Then, just as soon as the sun comes out, I want to cut, and that’s the end of the movie.”

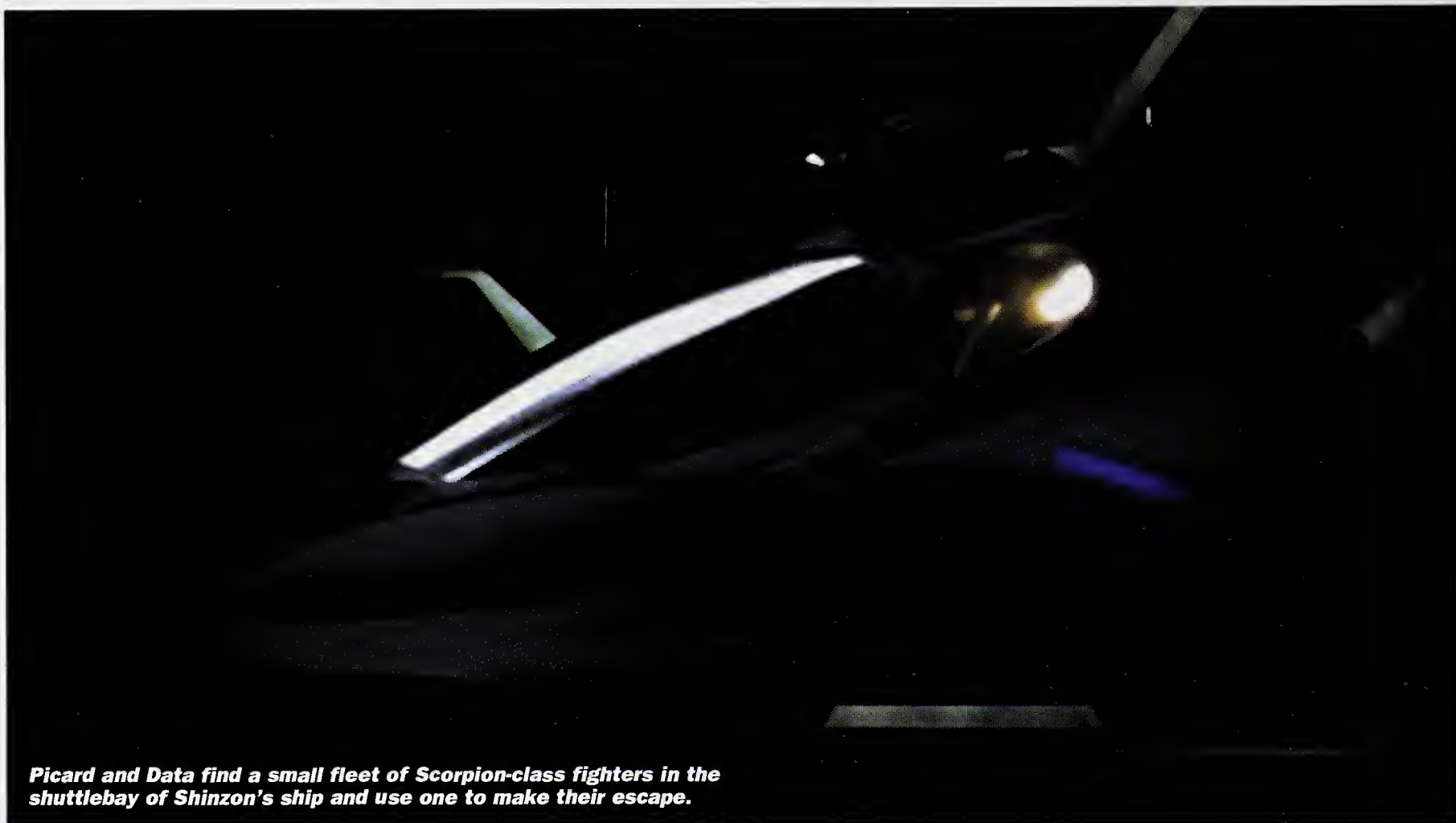
Looking back at the film as a whole, Stuart says he hopes that they have made a film that will appeal to everyone. “I hope people will come away feeling that they have seen a good story really well told. And, yes, this is a *STAR TREK* movie, but I hope it’s also something fresh.” ✨



Stuart edited out several scenes at the end of the movie to put the focus squarely on Picard's grief and the chance that part of Data has survived in B-4.

Designing the Scorpion

The most dynamic ship in *STAR TREK NEMESIS* is the Scorpion-class attack flier that Picard and Data use to escape from the *Scimitar*. As John Eaves relates, it was inspired by a real-life scorpion and took something from a 20th-century jet fighter.



Picard and Data find a small fleet of Scorpion-class fighters in the shuttlebay of Shinzon's ship and use one to make their escape.

When it came to designing the Scorpion attack fighter, concept designer John Eaves didn't have much to work with. A good screenplay only tells people what they need to know, so the descriptions of things like spaceships are often very sketchy and the details are left to the art department. This is how the screenplay for *STAR TREK NEMESIS* describes the Scorpion. "[They are] very small shuttles. They are uniquely designed. Extremely compact and streamlined. A disruptor turret on each."

The script went on to describe how Data and Picard get into one of them and fly through the corridors of the *Scimitar*. So John knew that he had to design a two-seat fighter

that was small enough to fly around inside a ship. Normally, he would start work by looking at other vessels used by the race in question to get an idea of what their designs would look like, but in this case this wasn't appropriate. "Since the Remans are brand new," he explains, "there were no guidelines."

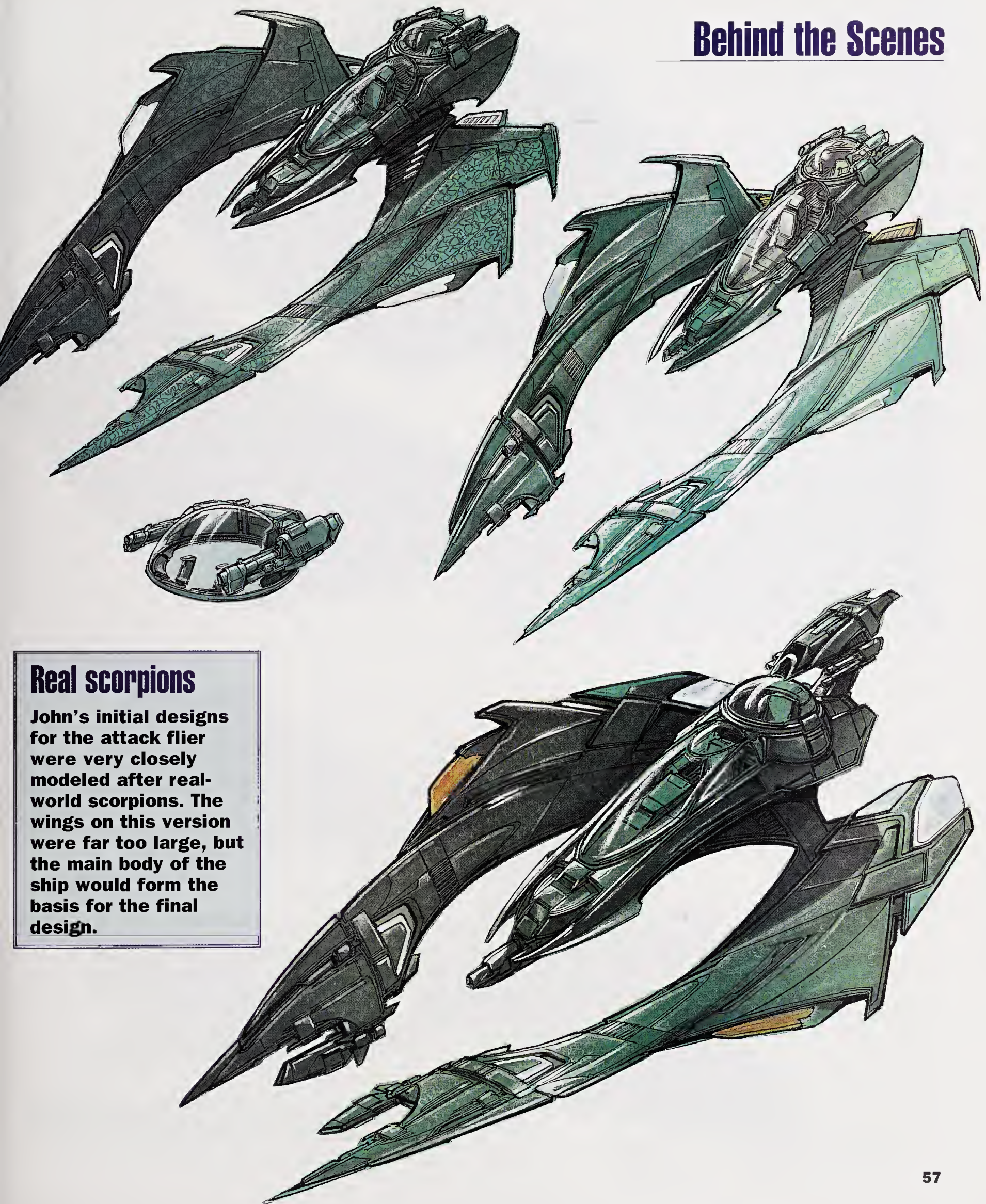
Natural inspiration

So John decided to take the ship's name as an inspiration. "My first three drawings were very scorpion-like," he says. "I worked up different configurations of a look and [production designer] Herman [Zimmerman] took them over to see what the producers thought."

These early designs all had large wings that

curved around the front of the ship like a scorpion's claws. At this stage of the game, John thought this wouldn't be a problem. "The original idea was that the ship would have gigantic hallways, so in theory it would have been fine, but the producers felt that the wings were too big. They wanted something that had room to bounce off the walls and maneuver rather than something that just barely fit through."

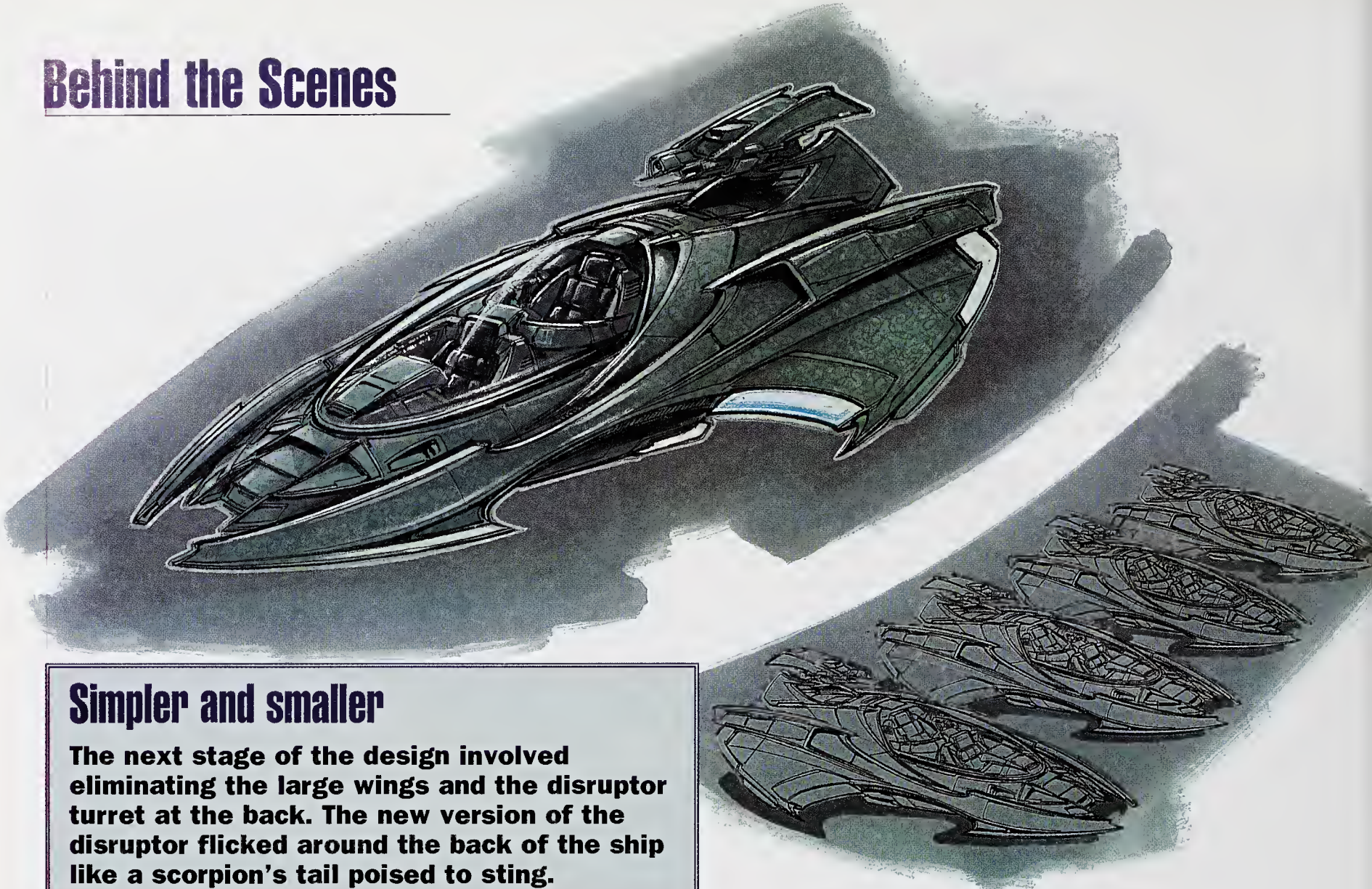
However, the producers didn't want John to completely abandon his design — they liked the main body of his ship, so they told him to simply take the wings off and work with what was left. The other major alteration they asked for involved a change to the brief. "It was written with a turret," John remembers,



Real scorpions

John's initial designs for the attack flier were very closely modeled after real-world scorpions. The wings on this version were far too large, but the main body of the ship would form the basis for the final design.

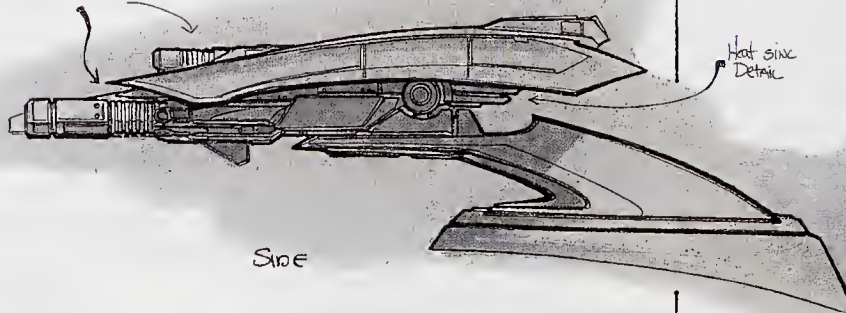
Behind the Scenes



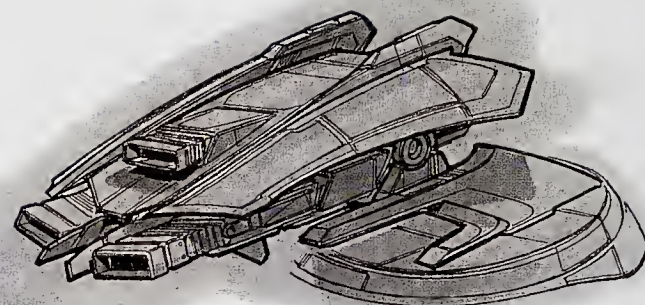
Simpler and smaller

The next stage of the design involved eliminating the large wings and the disruptor turret at the back. The new version of the disruptor flicked around the back of the ship like a scorpion's tail poised to sting.

Tri-mount gun placement
Recoil Absorber

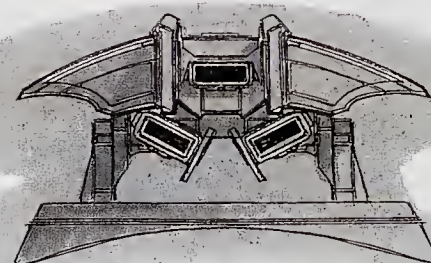
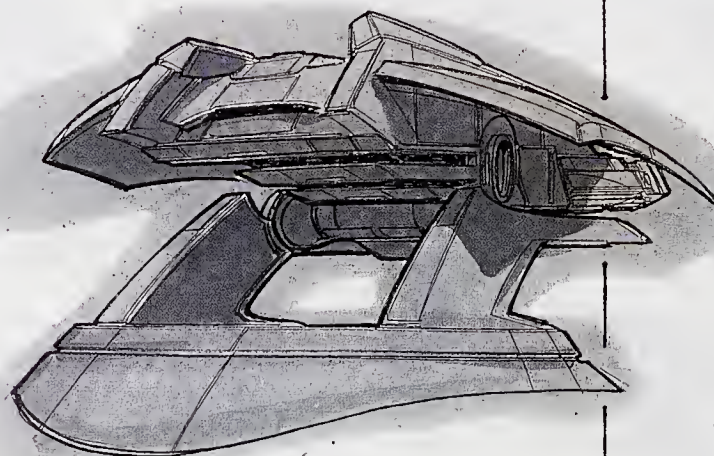


Hot sync
Detail



High front 3/4 View

Rear
3/4



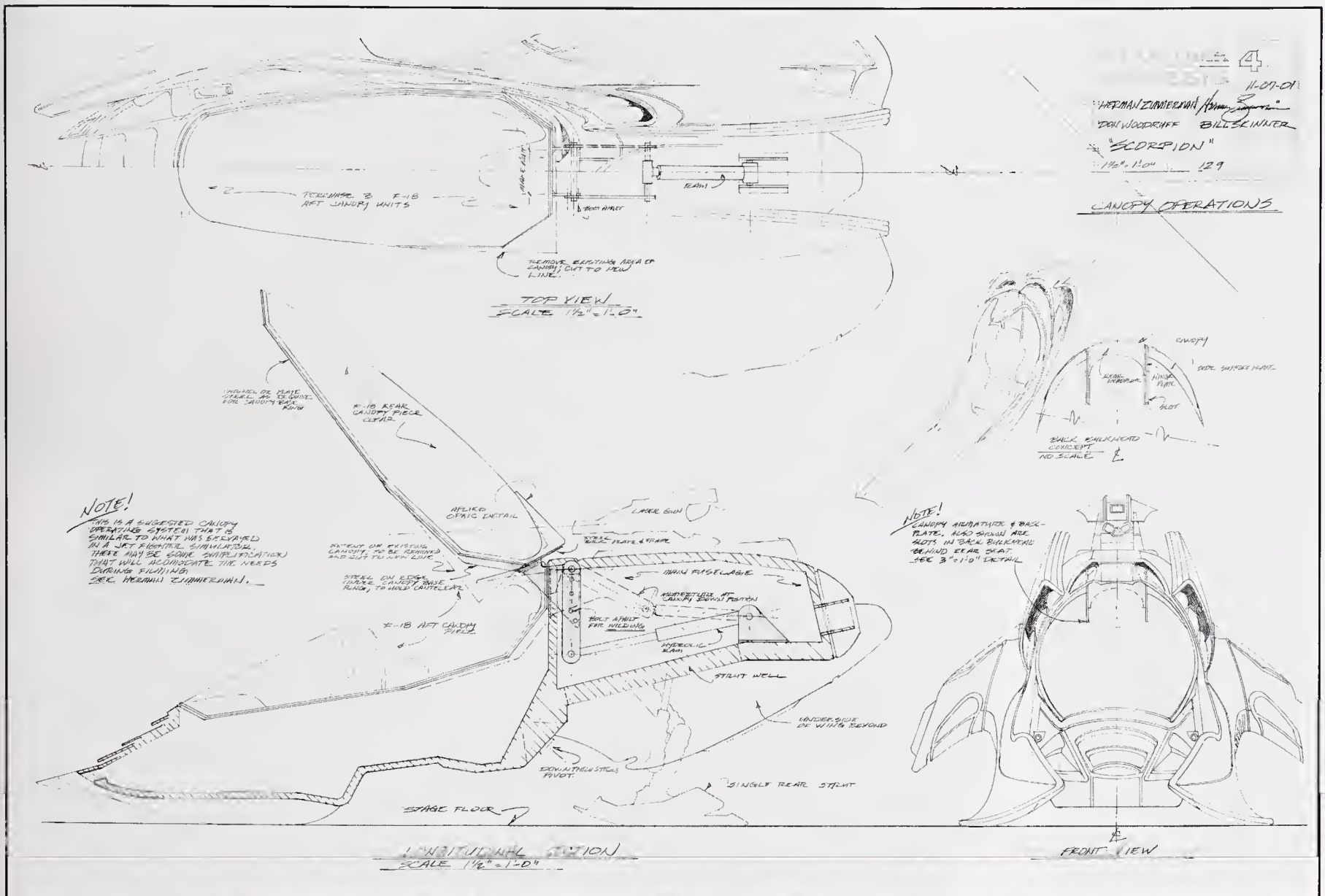
Front

John prepared a detailed sketch for the Scorpion's gun that the construction shop could work from. However, he says it was only ever meant to be a rough guide.

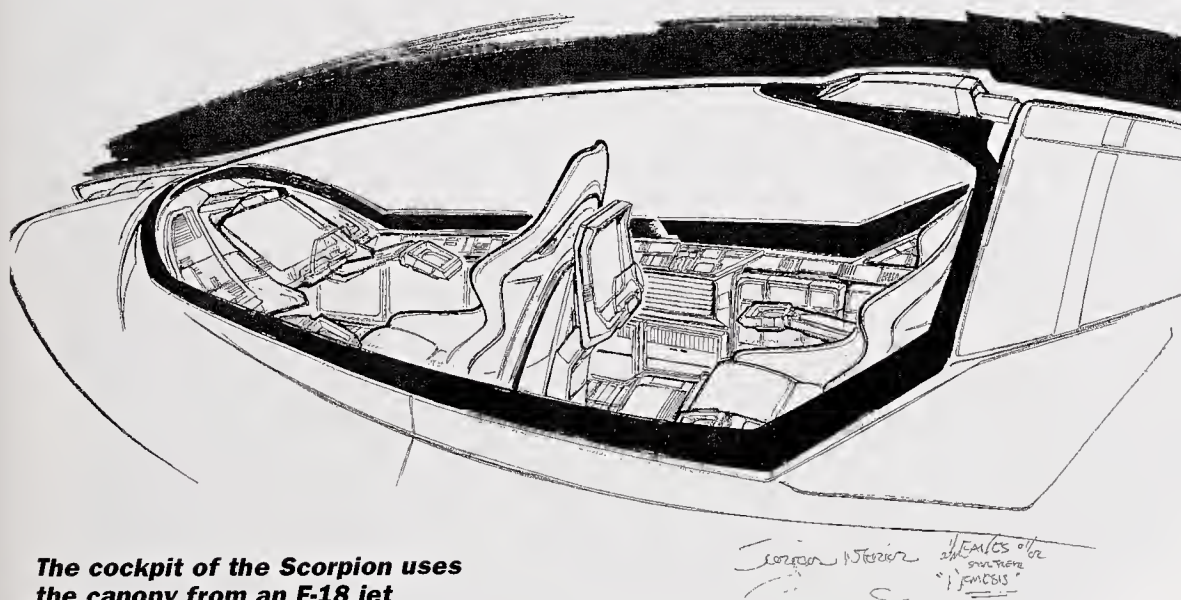
Star Trek "Nemesis"

11/13/01

"Scorpion" Gun Details



Bill Skinner produced the construction drawings for the Scorpion. As he worked on them, he and John modified the design according to the construction techniques they were using; because they were working in wood, the design became more modular-looking.

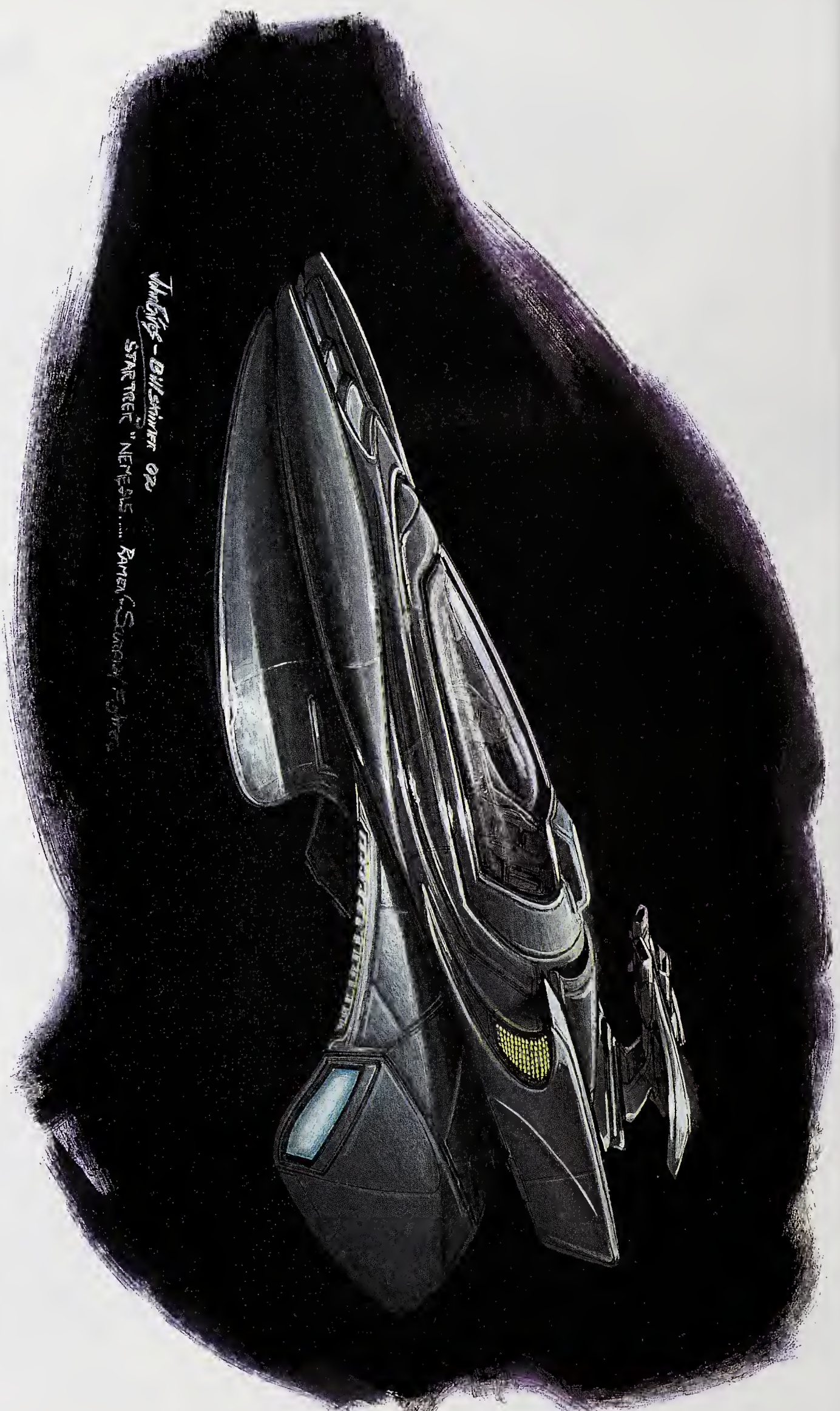


The cockpit of the Scorpion uses the canopy from an F-18 jet fighter that was borrowed from the television series 'J.A.G.'

"but when they looked at it they felt that wasn't alien enough. And, it separated the characters too much; they wanted them working next to one another because that would look better on screen, so the gun went from being hand-operated to control-based."

Borrowed elements

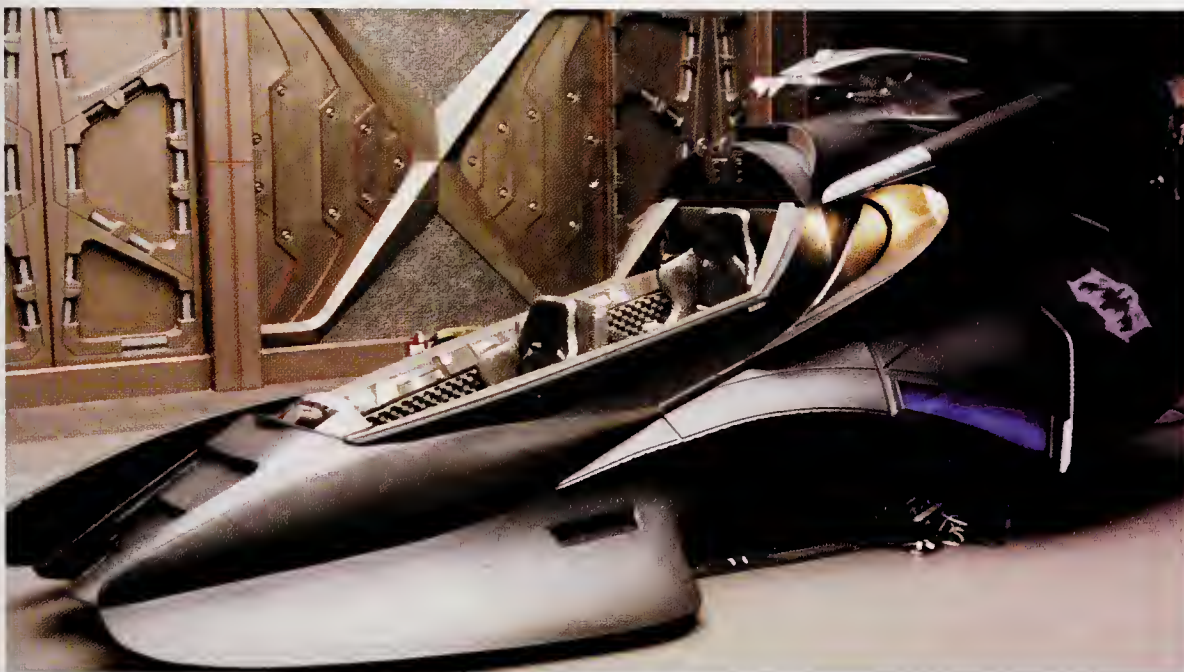
The changes to the seating arrangements also allowed the art department to try something different with the cockpit. "What was fun about it was that Paramount does 'J.A.G.' We thought, 'You know they have those mockups of the F-18 jets lying around.' We figured they must have the cockpits too, and we thought that would be a nice way to break that flat window in the frame look that's so familiar on *STAR TREK*. So we tracked down three or four of those windows and used



Finished and approved

Once John and Bill had finalized the design so that it could be built by the construction shop, John produced a final sketch that showed what the finished article would look like. It retained all of the basic elements of the original sketch that was approved, but by now the design had changed subtly; the shapes were more distinct and the engines were larger. John also colored up this final sketch to be sure that everyone was happy with the proposed color scheme.

Behind the Scenes



Patrick Stewart and Brent Spiner used a full-size model of the Scorpion that was built and carried on to the sound stage, where it was put inside the set.



Digital Domain also built a CG model of the Scorpion. It was used for all the visual effects shots when the fighter was in action.

them. We put them on backward, though!”

Because the turret had been removed, John also had to think about what to do with the weaponry. One of his original designs had featured a gun that curved up and hung over the back of the ship in a design that echoed a real scorpion's stinger. Everyone agreed to use this on the new cut-down version of the ship.

Although John's next drawing was approved, there are some significant changes

between it and the finished version of the ship. “My drawings were just a rough guide,” he explains. “Bill Skinner, who is one of our set designers, took them and made a practical working plan for the guys who actually had to build it. Bill has quite a science fiction background – he did the spinner cars with Syd Mead for ‘Blade Runner.’ He made the design more practical in the construction sense.

The new, smaller version of the Scorpion was perfectly designed to fly down the corridors at high speed.



“He knew it was going to be a wood sculpt as opposed to a foam sculpt so the parameters changed at that point. He took the shapes and exaggerated them into separate pieces as opposed to that uniform body. That was approved, and when that was said and done we came up with the final drawing to show what it had turned into. It wasn't design changes so much as a case of turning into something workable.”

Working versions

Once the final design had been approved, the team had to build both a full-sized, practical model and a CG version of the tiny fighter. The first stage was to build the practical model in the Paramount construction shop, which is literally underneath the art department.

“They built it all out of wood. It was fantastic,” John says. “It was about a six-month process for them to build that, but when it was finished and painted you'd swear it was metal, not wood.”

The gun was also made at Paramount working from a detailed sketch that John provided. “That entire piece was solid aluminum. They milled it and cut it out. They didn't paint it; it looked really nice as bare aluminum. It's just this really beautiful silver gun.”

Digital Domain then created a CG version of the Scorpion, which was carefully matched to the practical model. The finished result is one of the highlights of the movie, and is at the center of one of the film's most exciting action sequences. ★

Counselor Deanna Troi

Deanna Troi is a half-Betazoid empath who has served with two successive *U.S.S. Enterprise* crews as the ship's counselor.

Deanna Troi was born in 2336 near Lake El-Nar on Betazed. Her father, Starfleet officer Ian Andrew Troi, was human, and died when she was just seven, leaving her Betazoid mother, Lwaxana, to raise her. Deanna loved her father very much, and as an adult recalled the stories of Earth's ancient American West that he used to read to her.

Family secret

It was revealed many years later that she had an older sister, Kestra, who died at the age of seven in a drowning accident while Deanna was still a baby. Lwaxana blamed herself for the child's death and made her husband promise not to mention her again, and she deleted all mention of her from her personal logs. After Ian died Lwaxana suppressed all memory of Kestra until 2370, when Deanna finally learned the truth after helping her overcome the psychic trauma caused by the tragedy.

During her childhood Deanna was very close to her mother, especially after the shared grief they experienced following the death of her father. However, Deanna was often embarrassed by her flamboyant mother, and this has only got worse as she has got older; her mother often still treats her like a child and continually tried to matchmake for her in the belief that marriage is the only thing that will make her truly happy.

Upon reaching adulthood

Deanna joined Starfleet Academy, and after she graduated she studied psychology at the University of Betazed where, in 2359, she met and fell in love with a young Starfleet officer named William Riker who had been stationed there.

Beloved

The two often spent time together near a 100-year-old muktok plant whose musical chimes later brought back memories of the good times they shared. Deanna referred to Riker as her "Imzadi," – the Betazoid word for beloved – and even used



As a member of the Betazoid race with highly tuned empathic capabilities Deanna Troi is a friend to all with problems. But her friendly disposition masks a steely determination, and she has faced her fair share of danger as well as becoming a fully qualified Starfleet commander.



Lwaxana found it difficult to recognize that her daughter had grown up and chosen to pursue a career in Starfleet. She believed Deanna would be happier if she got married, and her overbearing nature often exasperated her daughter.

Deanna inherited her empathic abilities from her Betazoid mother, Lwaxana, and her human father, Ian Andrew Troi, served in Starfleet. Unfortunately, Deanna's father died when she was seven, but she retains fond memories of him.

Secret sister

Deanna did not learn that she had had an older sister until 2370. The truth came out after her mother collapsed on board the *Enterprise* while she was helping the Cairn, a race who communicated telepathically, prepare for admission to the Federation. One member of the Cairn, a young girl named Hedril, reminded Lwaxana of her deceased daughter, Kestra, and this triggered the release of memories that were so painful that she had suppressed them for more than 30 years. The emotional shock was so great that she fell into a coma-like state and almost died. Fortunately Deanna was able to telepathically link with her mother's psyche and unblock the damage by helping her say goodbye to Kestra and her guilt.



Deanna gained insight into her mother's over-protecting ways and habit of referring to her as "little one" when she learned that she had had an older sister called Kestra.

Deanna learned that her sister, Kestra, had accidentally drowned in a lake while out on a family picnic. She helped her mother unblock and overcome the painful memory of her death.



her empathic abilities to show him how to sense her thoughts, so they could share their mutual affection on a deeper level. However, in 2361 Riker placed his career above romance when he accepted promotion and a posting to the *U.S.S. Potemkin*

NCC-18253. They spent their last day together on Betazed at Janaran Falls, and agreed to reunite on the pleasure planet Risa six weeks later. However, while serving on the *Potemkin*, Riker quickly earned a second promotion, and he decided it would be best not to continue their relationship.

Deanna was disappointed, but over time she accepted that his career had taken him away from her and she concentrated on her

own future. As it was fate brought them together again in 2364 when they were both posted to Starfleet's new flagship the *U.S.S. Enterprise NCC-1701-D*. However, Deanna told him that for the sake of professionalism she felt that they should not renew their romantic relationship.

Ideal counselor

Deanna was appointed the ship's counselor, a role that she continued to hold aboard the *U.S.S. Enterprise NCC-1701-E*. She is ideally suited to this position as her Betazoid heritage means that she can 'read' emotions and feelings. Her skills are best defined as empathic, allowing her to sense inner conflicts in a person, without the subject articulating their thoughts.

Deanna's natural talents, combined with her extensive psychological training allow

Deanna was a serious psychology student on Betazed when she first met William T. Riker. They had a passionate relationship, but it ended when he joined the U.S.S. POTEMKIN.

IMPORTANT DATES

2336

Deanna Troi is born.

Circa 2342

Deanna's father, Ian, dies.

2355

Deanna enters Starfleet Academy.

2359

Deanna graduates from Starfleet Academy and returns to Betazed to study psychology, where she embarks on a relationship with William T. Riker.

2361

Deanna's romantic involvement with Riker ends.

2364

Deanna is posted to the *U.S.S. Enterprise NCC-1701-D* as the ship's counselor.

2365

Deanna has a child after being impregnated by a noncorporeal life form.

2367

Deanna temporarily loses her empathic abilities.

2369

Deanna is nearly killed by Ambassador Ves Alkar.

2369

Deanna is kidnapped and forced to pose as a Romulan Tal Shiar officer.

2370

Deanna attains the rank of commander.

2375

Deanna resumes her romantic relationship with Will Riker.

2376/7

Deanna helps Reginald Barclay with the Pathfinder Project.

2378

Deanna marries Will Riker.



Briefing: Counselor Troi

Sympathetic ear

As a Starfleet counselor, Troi's primary responsibility is to look after the crew's mental wellbeing, and to this end she compiles a psychological profile of each member of the crew. She also makes herself available to anyone who is having problems, whether it be adjusting to life on board a starship or coping with the loss of a loved one. Worf often turned to her for advice about his son Alexander, and one of her most challenging cases involved helping Reginald Barclay overcome his addiction to the holodecks.

Deanna had her own office on deck 8 of the ENTERPRISE where she counseled those who were having problems. One person who had more problems than most was Reginald Barclay, who spent unhealthy amounts of time in the holodeck.



Among Deanna's main duties is helping those who have recently been bereaved. In 2366 she helped Ensign Janet Brooks come to terms with the death of her husband, Marc, after he was killed in an accident just a few months before his 38th birthday.



her to gauge the overall emotional state of the crew, and she often passes this information on to Captain Picard. She also performs crew evaluations and helps individual members of the crew who might be having problems.

Valuable insights

Deanna's empathic abilities have also proved extremely valuable in dealing with the many species the *Enterprise* has encountered, and have helped to avoid unnecessary conflict on many occasions. She regularly takes a seat on the bridge and can warn the captain when someone is attempting to deceive him or when an enemy is preparing to attack. Her ability to sense emotions has proved particularly valuable on more than one occasion, but never more so than when

At first Captain Picard was uncomfortable with Deanna's abilities, but he soon came to value her insights, and she has a place at his side on the bridge and enjoys unrestricted access to his ready room.



the *Enterprise* became trapped in a Tyken's Rift, a rupture in the fabric of space.

The crew began to experience sleep deprivation and waking nightmares, but Deanna worked out that this condition was caused by some telepathic aliens who

had also become trapped and were trying to communicate with them in order to propose a cooperative way that they could both escape. Deanna used a technique known as directed dreaming to send a message back to the aliens, and through a combined effort they were able to generate an explosion large enough to free them both from the rift.

Diplomatic counseling

Deanna's telepathic abilities, coupled with her natural language skills, also make her an ideal member of away missions, where

she can provide insights during diplomatic meetings. She deals easily and naturally with other races, and this makes her invaluable on missions where there is the potential for first contact.

Deanna's recommendations to the captain carry significant weight, and they share a close working relationship. More than anyone else, it was Deanna who helped Captain Picard cope with the horror of being assimilated by the Borg in 2367; she was also able to pick up on his anguish at the death of his brother and nephew in 2371, and help this

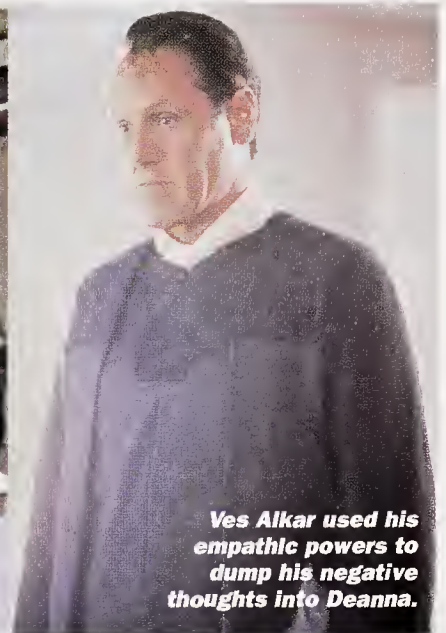


Deanna's ability to sense the intentions of others has often proved invaluable, and they proved particularly so when she communicated with some telepathic aliens to help free the ENTERPRISE from a Tyken's Rift.



In 2365, Deanna was impregnated by an energy being and gave birth to a boy. He grew at a phenomenal rate, but 'died' when he realized he was a danger to the ship.

Jev, who belonged to a race of telepathic historians, mentally raped Deanna and then tried to frame his overbearing father, Tarmin, for the crime.



Ves Alkar used his empathic powers to dump his negative thoughts into Deanna.

private man to articulate his feelings of loss and grief.

While Deanna's Betazoid heritage affords her many advantages, it has also led to her fair share of unusual experiences and danger simply because her mind is open to incoming thoughts – and other life forms sense this and investigate. In 2365 she was impregnated during her sleep by a noncorporeal life form seeking to understand more about humanity. In 2368 she was mentally 'raped' by an Ullian telepath named Jev, who tried to frame his overbearing father, Tarmin, for the crime. The following year Deanna nearly killed Captain Picard and almost died herself after Ambassador Ves Alkar used his Lumerian empathic powers to transfer his negative emotions to her in order to keep

his mind clear for his diplomatic missions. Her telepathic abilities landed her in trouble again in 2370 when she nearly committed suicide in a plasma stream after reacting to an empathic echo left by a murderer who helped to build the *Enterprise*.

Crisis of confidence

While Deanna faced up to all these incidents with fortitude, her strength of character was tested most severely when she lost her empathic powers after the *Enterprise* became caught in the wake of a group of spaceborne two-dimensional creatures. Without her telepathic abilities Deanna suffered denial, panic, and even anger at her friends as she felt that she could not perform her duties properly.

Deanna even resigned as ship's counselor, but when the creatures started heading for a cosmic string that would doom the ship a desperate Picard turned to her for help, and it was her quick thinking that led to a solution. The strength of the creatures' feelings had overwhelmed her powers, but once they had been guided back to their own continuum her empathic abilities returned and she resumed her job with renewed confidence.

Perhaps the incident that best illustrates the double-edged nature of her telepathic powers occurred in 2369 when she was kidnapped by an underground group of Romulan dissidents. They targeted her because they felt her empathic abilities were ideally suited for espionage.

They surgically altered her to look like a Romulan so she could pose as a member of the Tal Shiar aboard a Romulan Warbird. Her mission was to help smuggle out three high-level Romulan defectors to the Federation, and thanks to her ability to read the intentions of others she was successful.

Broadening horizons

This mission showed that Deanna was much more than just a counselor and could make life and death decisions under extreme pressure. She had earlier experience of this type of situation in 2368, when she found herself to be the most senior officer on the bridge when the *Enterprise* was damaged in a collision with two quantum filaments.



The counselor had to seek help herself after she temporarily lost her empathic abilities. She told Guinan that she felt useless, and even resigned, but she soon proved that she could still carry out her duties.



In 2369, Deanna was kidnapped and disguised as a member of the Tal Shiar. Romulan dissidents felt her empathic powers would help them evade Romulan authorities as they smuggled several defectors to the Federation.

Briefing: Counselor Troi



In 2370, Deanna passed the Bridge Officer Examination to become a commander. Her newly acquired skills were given a severe test a year later when she performed a saucer section landing on Veridian III.

Her decisions helped to save the lives of everyone in the stardrive section, and this experience, along with a class reunion in 2370 that revealed how far her contemporaries had progressed, prompted her to take a field training program for advancement to the rank of commander.

Deanna passed the Starfleet Bridge Officer Examination, meeting qualifications in bridge operations, diplomatic law, first contact procedures, and command situations. Her qualifications were tested in 2371, when she took the conn during a battle with a renegade Klingon



When the Borg traveled back in time in an effort to assimilate Earth, Deanna made sure that Zefram Cochrane was ready to proceed with his pioneering warp flight even though it cost her a severe hangover.

ship commanded by the Duras sisters. After a disastrous warp core breach she managed to land the saucer section on Veridian III, and although the ship was lost there were no fatalities.

Continuing missions

After this Deanna transferred to the *U.S.S. Enterprise NCC-1701-E* in 2372 when she contributed to the successful restoration of Zefram Cochrane's pioneering warp flight. She helped minimize 24th-century involvement and thus potential timeline contamination by acting as ground flight controller when the original crew were killed by time-traveling Borg.

Two years later, she joined the other senior officers in a revolt against an unjust Federation and Son'a operation to evacuate the Ba'ku from their homeworld so they could harness the rejuvenating effects of their planet.

During this mission the planet's 'fountain of youth' properties rekindled her romantic relationship with Will Riker. They had always remained close and Deanna still sometimes referred to him as her 'Imzadi,' but they had remained just friends until the planet's anti-aging effects prompted them to get back together.

In 2376 the *Enterprise* returned to Earth and Deanna took the opportunity to visit Reg Barclay. She found that he had lapsed back into holodiction after he became obsessed with trying to find a way to communicate with

the *U.S.S. Voyager NCC-74656*, which was still deep within the Delta Quadrant. She helped him face the isolation he had been feeling since leaving the *Enterprise*, and celebrated with him when his work resulted in Starfleet finally making audio contact with *Voyager*.

Later in the year he asked for her professional help regarding the health of Dr. Lewis Zimmerman, the creator of Starfleet's series of Emergency Medical Holograms. Thanks to her intervention, Dr. Zimmerman eventually allowed the *Voyager* EMH to treat him, and he made a successful recovery.

Foiling the Ferengi

Deanna became more involved with the Pathfinder Project in mid-2377 after Barclay interrupted her vacation, where she was meeting Will Riker. He told her that the holographic data streams that he had been sending to *Voyager* were not reaching their destination, and he suspected that they were being intercepted by the Borg, or the Romulans.

Deanna was not persuaded by the lieutenant's claims, and swiftly got to the root of the problem. She encouraged him to air his underlying suspicions that his former girlfriend, Leosa, had something to do with the breach of security. Her instincts proved to be correct; Leosa turned out to be in the employ of Ferengi mercenaries who planned to harvest Seven of Nine's Borg

Off duty

Off duty, Deanna enjoys playing poker with the other senior officers and indulging her love of chocolate – she claims not to have met a chocolate she doesn't like. She also enjoys using the holodeck, and as a legacy of her father's stories she took the role of the "mysterious stranger" Durango in Alexander Rozhenko's holodeck program of America's wild west.

As an aficionado of the ancient American west, Deanna was keen to play the role of Durango in Alexander's holoprogram.

Chocolate is Deanna's favorite food and, if possible she prefers to eat the real thing rather than the replicated variety.



Romantic relationships

According to Betazoid custom, Deanna was betrothed at a young age to Wyatt Miller, but when the time came for marriage both partners realized it was not for them. Deanna has had a couple of brief romances, including one with Devinoni Ral, who was a freelance negotiator and part Betazoid, and another in 2368 with Aaron Conor, a member of a genetically engineered society. She also embarked on a relationship with her colleague Worf in 2370, and in one glimpsed alternate future they were married, and in another they even had children. By contrast, in the present timeline Deanna and Worf's brief relationship seemed to fade away naturally when a new posting to *Deep Space Nine* took Worf away from the *Enterprise*.



Deanna almost married Wyatt Miller in 2364.



Deanna admitted that even her earlier years with Riker were nothing like the passion she felt with Ral at first.



Worf and Deanna became very close before he left for DEEP SPACE NINE in 2372.

nanoprobes for financial gain.

In 2378 Deanna and Will Riker finally got married. They decided to have one ceremony on Earth in Alaska, where Riker was born, and one on Betazed, but on their way to Deanna's homeworld a situation arose that required the *Enterprise*'s immediate attention.

This eventually led to a confrontation with Shinzon in Romulan space, and Deanna's empathic abilities once again played a part in saving the *Enterprise*. Following this Captain Riker took command of the *U.S.S. Titan* and Deanna planned to join him as the ship's counselor.



Reg Barclay always looked to Deanna for help after she treated him for holoduction in 2366, and in 2377 he sought her help again when he tracked her down at a holiday resort while she was waiting for Will Riker.

After the rejuvenating atmosphere of the Ba'ku homeworld rekindled their romance, Deanna and Will finally decided to get married in 2378.



ROMULAN PROPULSION HISTORICAL OVERVIEW

STARDATE 56178.92

STARFLEET TECHNICAL DATABASE

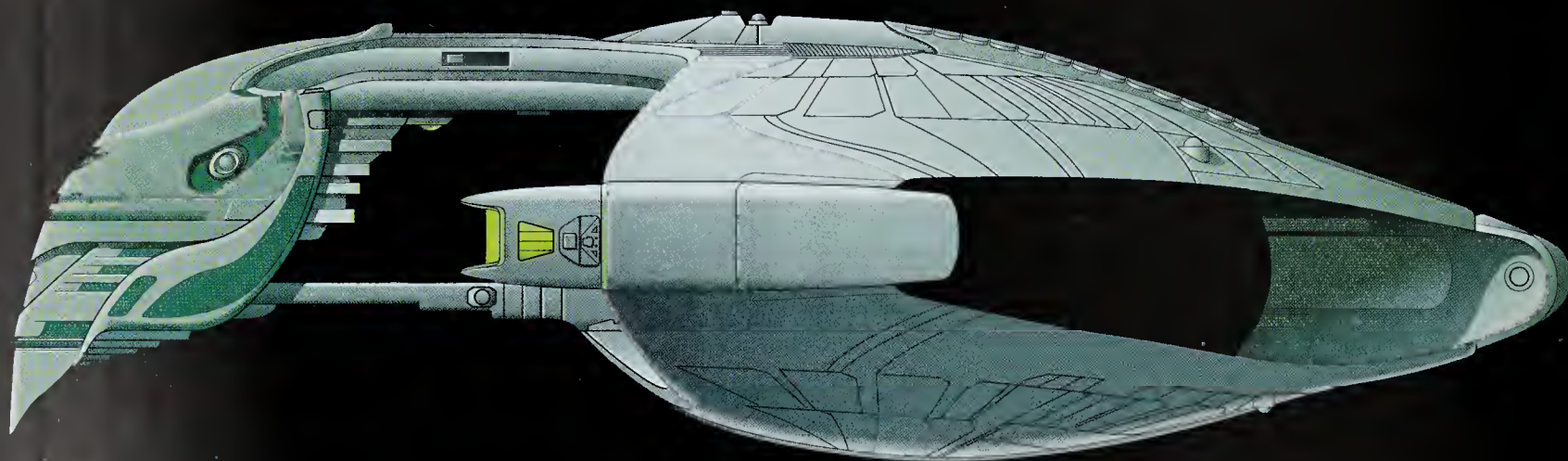
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1.1 D'DERIDEX WARBIRD. The D'deridex Warbird, which made up the majority of the Romulan fleet during the Dominion War, is one of a long line of Romulan vessels that dates back thousands of years.

No discussion of the interplanetary or interstellar capabilities of the Romulan Star Empire can be attempted without taking into account the surrounding historical context of the Romulus, Vulcan, and Sol systems going back at least two millennia. As all three civilizations exist within a spherical space no more than 100 light years across, they are extremely close together relative to the overall size of the Galaxy. Once any of the three developed warp 1 velocity, avoiding the time-dilation effects of high-impulse travel, exploration of multiple

neighboring systems and first contact could be accomplished in a single lifetime.

There are indications that Vulcan itself was colonized at some point in the distant past and that the Vulcan people actually originated on a different planet. However, it is clear that during Vulcan prehistory any original settlers lost their advanced technology and descended into a period of savagery. Historical information about this period is extremely scarce, but it appears that the Vulcans experienced planet-wide decay and rebirth, and scant

traces remain of the repeated achievement of starflight over many centuries.

Space flight for the Vulcans began as it did for most other cultures in the Galaxy, with chemical reaction engines, fusion systems, and reflected-energy sails before the discovery of warp physics. It is not certain how soon after high-energy impulse engines were built that Vulcans might have tried multi-generation interstellar crossings.

What is known is that the ancient Vulcans had regained the technology needed for interstellar travel by the time their warlike

period ended, approximately 2,500 years ago. The changes in Vulcan society led to the Vulcan-Romulan schism and the departure of the faction that would found a new society on Romulus.

Expanding territories

Federation historians believe that sublight travel had progressed enough by circa 20 B.C. to allow the settlement, by the people who would become the Romulans, of a system some 74 light years away. The journey could have taken 90-180 years depending on the average fraction of c (speed of light) reached. In the following centuries the Romulans also established outposts on planets including Barradas III, Calder II, Yadalla Prime, and Draken IV.

The bare minimum hardware requirements for a successful one-way colony ship would have been a primary impulse thrust chamber and MHD (magnetohydrodynamic) energy tap to generate electrical power. Smaller versions of the impulse engine, whether fission or fusion, could have driven landing craft and shuttles.

It is interesting to note that most Vulcan/Romulan impulse engines have operated without a mass-reducing driver coil, requiring longer thrust times and more propellant to perform maneuvers.

Analysis of translations dating to 1420 A.D. suggest that each of the original Romulan colony vessels may have been powered by laser fusion of cryogenic deuterium. No image of the exact configuration exists, though legend alludes to a set of six chambers mounted on pylons just aft of the hull mid-point.

Technological evolution

Preserved 'primitive' ships from recent Romulan history consist of a mere handful from the last 300 years, but the technological record can be pieced together for nearly 1,000 years. This record has allowed Starfleet to assemble a Romulan propulsion system lineage, helpful in assessing current and future developments.

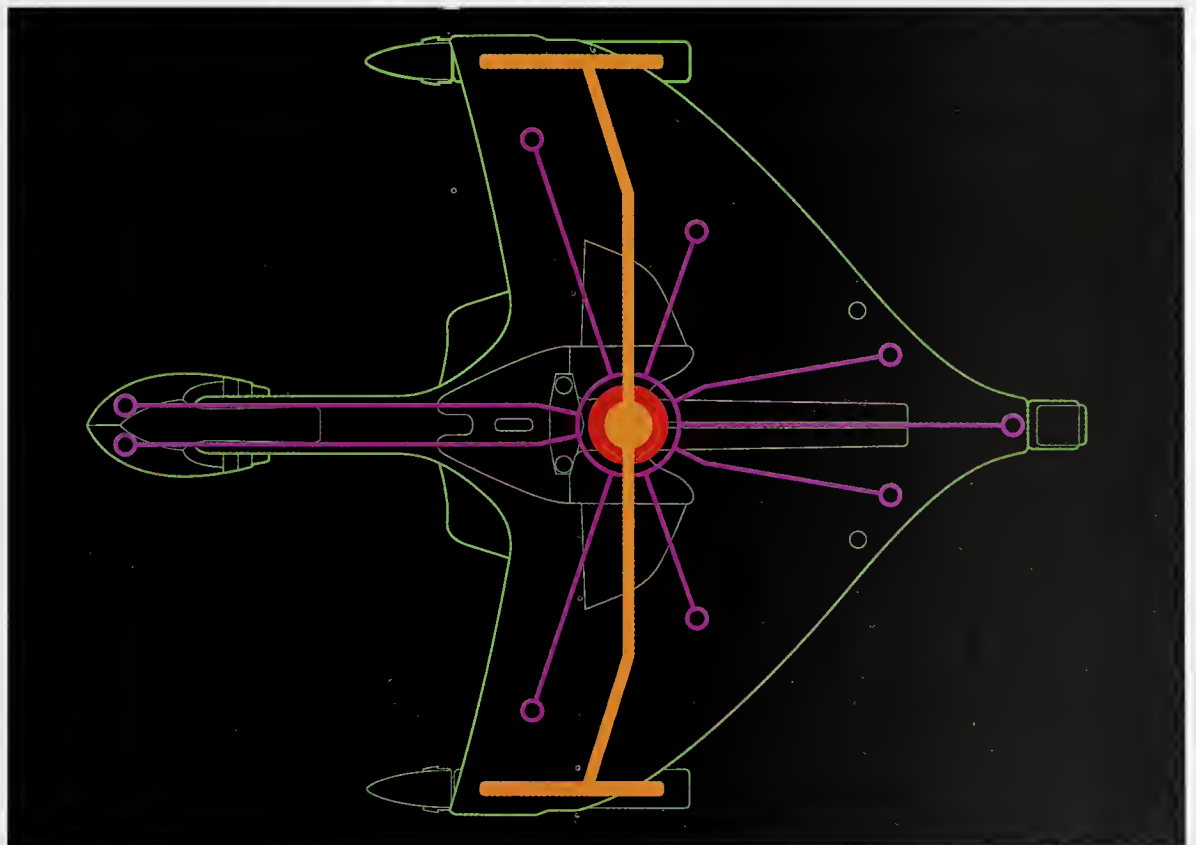
Between 200 A.D and 1380 A.D., stories tell of at least three major crises in Romulan culture that hindered engineering development and halted major space flights for a period of 450 years. This is not to say that the Romulans were idle. History has shown that regardless of conflict or self-imposed isolation, Romulan science and engineering moved forward; theoretical work continued unabated and hardware was



1.2 BIRD-OF-PREY 2152. The first Romulan vessel that Starfleet encountered was a BIRD-OF-PREY that was equipped with a primitive cloaking device.

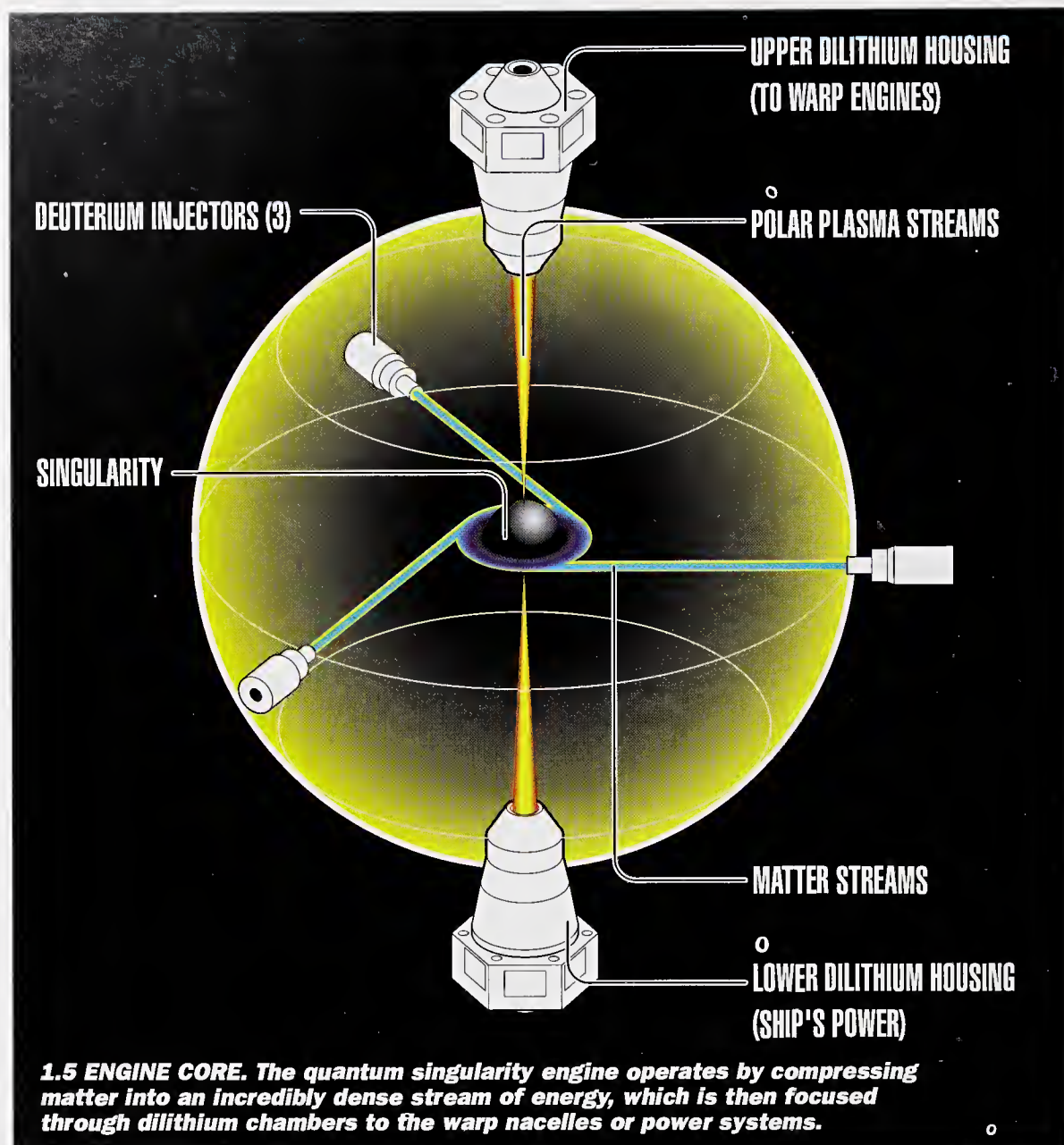


1.3 BIRD-OF-PREY 2266. By 2266 the Romulans had improved the design of their cloaking device and used a new prototype BIRD-OF-PREY to mount an assault on Federation outposts along the border with the Neutral Zone.



1.4 SINGULARITY REACTOR POWER DISTRIBUTION. During the 24th century, the Romulans started using artificial quantum singularities as a power source. The reactor (shown in red) distributes plasma (shown in orange) to the warp nacelles, and power (shown in purple) to all the ship's systems. Power substations around the ship provide a redundant backup power feed in case of emergencies.

ROMULAN PROPULSION



developed when conditions permitted. Following each collapse of homeworld infrastructure, they retained enough knowledge to pursue interplanetary flight with fusion thrust and, once they had first achieved it, developed warp flight once again.

Eighteen centuries of innovation, however discontinuous, resulted in the following warp schemes:

1. Laser Fusion to Electrodynamic Force. This is the original power source, not simply vented but used to energize shaped bars of cobalt n'garbemide, which performed the continuum distortion and drove the ship forward.

2. Enhanced Fusion. As above, with the injection of tritium or other isotopes to increase power output.

3. Antimatter-Enhanced Fusion. Minute amounts of anti-deuterium were added to the reaction for increased energy output.

4. Fusion to Warp. The actual walls of the

fusion chamber became warp coils, eliminating the need for power conduits. The chambers were elongated fore-aft along the flight direction.

5. Directed Power to Warp Coils. A centralized antimatter fusion reactor radiated microwave power through vacuum conduits to the warp coils.

6. Matter-Antimatter Plasma to Warp Coils. High-energy reaction delivered energized plasma to the warp coils.

Perseverance finally expanded their reach and heralded the beginnings of the modern Romulan Star Empire. Colonization and industrialization of nearby worlds required large numbers of warp ships and personnel, but the ships did not always exist to help in the task of empire building. Depending on available materials, fuels, and destinations, particular engine types were integrated with vessel hulls and pressed into service. In many cases, vessels were cannibalized for

components and left with only their impulse drives and matter collectors intact. At no time did this practice have more of an effect on Romulan history than in the war with Earth in the mid-22nd century.

It was perhaps fortunate for Earth that hostilities began at a point when Romulan industry was still recovering from materials shortages and unbalanced distribution of ships and troops. Conflicts with other star systems had taken their toll.

High warp was limited, averaging 210c. Traveling 25 light years to reach the front lines, including sublight maintenance periods, could take eight weeks. For most of the war, Romulan *Bird-of-Prey* cruisers were transported to battle by a single warp carrier core. Augmented with atomic fission warheads and a rudimentary cloaking device, the *Bird-of-Prey* proved a highly maneuverable and effective foe. The carrier, the Romulans' best means of returning home, usually secreted itself on an airless moon or asteroid.

Upgrades

Between 2160 and 2270 variants of the *Bird-of-Prey* saw the development of enhanced warp engines and improvements to both cloaking technology and weapons, particularly in the use of confined plasma torpedoes. Significant advances in cloaking technology were made in the mid-23rd century, but the power requirements of this model of cloaking device were so great that it could not be used at high warp speeds. A small number of patrol cruisers continued to be deployed from carrier vessels, which were phased out by 2294.

The brief alliance with the Klingons in the 2260's and 2270's provided the Romulans with access to Klingon technology and had a significant effect on Romulan ideas about starship design. Engine advances through 2311, just prior to the Tomed Incident, included lighter space-distortion alloys, more efficient plasma conduits, and multiple dilithium crystals to control matter-antimatter reactions.

Intelligence reports suggested that while Romulan engineers sought to perfect the antimatter engines for their cruisers, cargo vessels, and scouts, one heavily-guarded construction yard deep within Romulan space was devoting considerable resources to a propulsion system that would not appear for 53 years, but would revolutionize Romulan space flight.

The development of the new Romulan

power source progressed through a long period of isolation, punctuated by occasional skirmishes along the Neutral Zone, as well as inexplicable detonations within two light years of the Romulan yard. Starfleet sensors detected massive gamma-ray bursts mixed with various proportions of vaporized metals and composites, but analysts could not agree if they were watching weapons tests or accidents. It turned out to be neither.

Quantum singularity

When the detonations ceased, only the Romulans knew that they had finally created and contained a micro-singularity – a black hole. Suspended within a 2.87 meter reaction chamber by both magnetic and gravitic fields, the singularity could produce energy from literally any matter dropped into it. It possessed the equivalent of 275,000 metric tonnes of mass, contained within a 0.8 cm diameter. The most common fuel remained cryogenic deuterium, known for its ease of handling; helium-3 and carbon-60

also produced usable energy for warp speeds.

The singularity was kept rotating at nearly 29,000 RPM, with three primary fuel streams fired tangentially to its 'equator.' Energy created by the acceleration and compression of the fuel to near infinite density flared into power conduits, and then to the warp coils. Instabilities in the micro-black hole were not uncommon but were usually remedied by throttling back the fuel supply and realigning the magnetic fields.

Enormous power

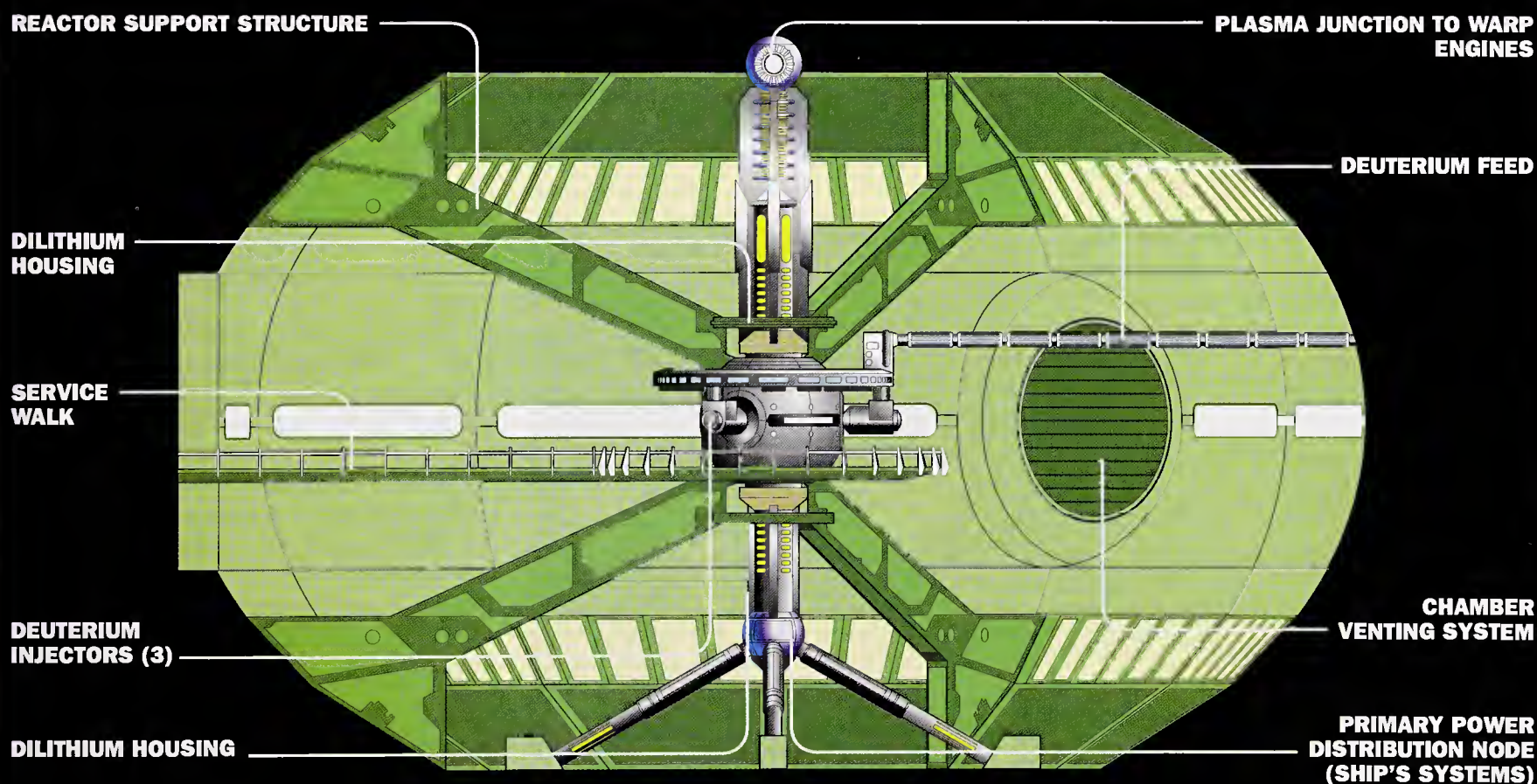
The reaction chamber was integrated with the massive new Warbird *D'deridex*, a 1,041 meter long vessel that dwarfed Starfleet's *Galaxy* class and signaled the end of Romulan isolation.

The *D'deridex*-type Warbird remains in service today, having accumulated nine years of development and flight testing and 16 years of active deployment. Three known yards produce the ship and basic engine hardware. One laboratory, location now

unknown, produces the singularities.

In the last five years, a new class of Warbird has emerged, which also utilizes singularity power generation. The *Valdore* is a prime example, first detected under construction by Starfleet in 2373. At 1,280 meters it continues the trend of large vessels capable of moving more than 1,000 personnel and 200,000 metric tonnes of cargo. The outboard plan exhibits familiar nacelles and presumably wing-embedded plasma conduits. The exact configuration of the reaction chamber is unknown, though it may be identical to the *D'deridex* type.

Of particular interest to Starfleet is the related Reman vessel, the *Scimitar*, destroyed in battle with the U.S.S. *Enterprise NCC-1701-E* in 2378. Reports that three armored singularity drives were recovered by Romulan forces are still being investigated. Whether the Romulans will adapt the Reman ship and weapon research is not known at this time, but as with the activities of all spacefaring neighbors, Starfleet will continue watching.



1.6 ENGINEERING CROSS SECTION. The arrangement of the Romulan engines is remarkably similar to that of a Starfleet matter-antimatter engine: a central chamber is fed by matter streams, and power in the form of superheated plasma is then distributed to various systems. The artificial singularity can be accessed and monitored from the ship's engineering section exactly like the matter-antimatter reaction chamber on a Starfleet vessel.

The Romulan Star Empire

STAR TREK NEMESIS has finally revealed the truth about the relationship between Romulus and Remus, but even though the Romulans first appeared 30 years ago there are still many gaps in our understanding of their history and society.

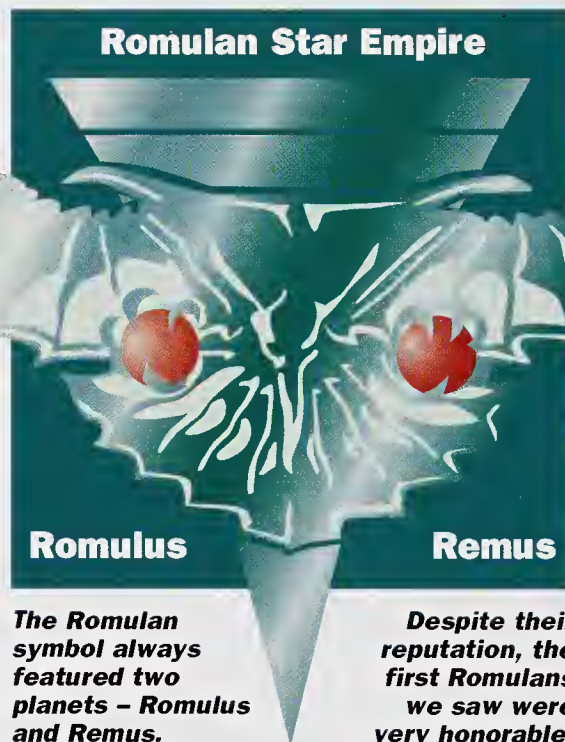
The Romulans are *STAR TREK*'s oldest villains, but they are also one of the most mysterious. Over the years, we have found out remarkably little about them. In fact, until *STAR TREK NEMESIS* we'd only visited Romulus twice and we knew absolutely nothing about Remus. The Romulans first appeared in 'Balance of Terror,' which was *STAR TREK*'s ninth episode. They were created by Paul Schneider, who based their society on the ancient Roman Empire – the Romulan Commander is served by a centurion, and one of his officers is called Decius.

Shrouded in mystery

They were set up as a 'mystery race' from the word go. Spock tells us that they have been in complete isolation since the Neutral Zone was established between "the planets Romulus and Remus and the rest of the Galaxy" over a century earlier. The Romulans are even more mysterious, because thanks to their cloaking device they can disappear at will. Spock adds that the Earth-Romulan conflict was fought with primitive atomic weapons and, because there was no visual communication between ships, "no human, Romulan, or ally has ever seen the other." When the crew get a look at the Romulans, they are stunned to discover that they look just like Vulcans. Spock soon suggests that the Romulans are an offshoot of his people.

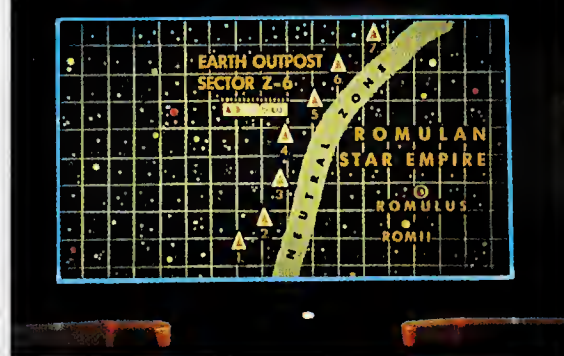


Romulan ships were traditionally painted with a bird of prey design.



The Romulan symbol always featured two planets – Romulus and Remus.

Despite their reputation, the first Romulans we saw were very honorable.



This early map refers to the planet or star Romii, which was never mentioned again.

'Balance of Terror' is a story about prejudice and how it feeds on ignorance. The audience gets to learn much more about the Romulans than Kirk and his crew. The commander and his centurion seem to be honorable men who have devoted their lives to serving the Empire, fighting a number of enemies. It's also established that they report to a Praetor, and that family connections are very important in the Empire.

Costly ears

The production team were pleased with the Romulans, but their pointed ears were very expensive for *STAR TREK*'s limited budget so there was little prospect of ever seeing them again. Incidentally, the cost of the prosthetics is why most of the Romulan commander's crew wear helmets that cover up their ears. Partially because the Romulans were expensive, writer-producer Gene Coon introduced a new race of recurring villains who had a cheaper and simpler makeup – the Klingons.

However, we hadn't quite seen the last of the Romulans. In *STAR TREK*'s third season, Dorothy Fontana brought them back in 'The Enterprise Incident.' This time around, the Romulans had formed an alliance with the Klingons, and developed a new and more sophisticated cloaking device that posed a deadly threat to the Federation.

In a daring attempt to steal the cloaking device, Kirk crossed the Neutral Zone and the



In 'The Enterprise Incident' Kirk had to steal an upgraded cloaking device.



The massive Romulan Warbird made its debut in *STAR TREK: THE NEXT GENERATION*'s 'The Neutral Zone.'

U.S.S. *Enterprise* NCC-1701 was surrounded by three Romulan ships. Significantly, the Romulans were commanded by a woman, who, we are told, was very highly placed within the Empire. By now the Romulans and the Vulcans seemed to know a little more about their shared history – the Romulan commander prepared a Vulcan meal for Spock, and he knew about the Romulan tradition that allowed him to make a lengthy statement before he was executed. However, their knowledge was clearly less than perfect, since the Romulan commander foolishly believed that she could seduce Spock.

'The Enterprise Incident' also clearly establishes that the Romulans are very different than their Vulcan cousins. The commander tells Spock, "We are not dedicated to pure logic and the sterility of non-emotion. Our people are warriors."

Ancient history

It has never been explicitly stated in an episode, but it is generally accepted that the Romulans left Vulcan during the time of awakening, when Surak reformed Vulcan society around the principle of logic. This is certainly supported by remarks in 'Unification' and 'Gambit.'

The Romulans played very little role in the first nine *STAR TREK* movies. Harve Bennett had planned on using them as the villains in *STAR TREK III: THE SEARCH FOR SPOCK*, but Leonard Nimoy convinced him that the Klingons would be a better choice, and the Romulan diplomat Caithlin Dar had a small role in *STAR TREK V: THE FINAL FRONTIER*. However, they did return in *STAR TREK: THE NEXT GENERATION*.

In 'The Neutral Zone' we learned that they had entered another extended period of isolation in 2311, and it appeared that during that time they had struggled with various internal difficulties. Those were clearly over by 2364 because the Romulans became a fixture on *TNG*. We learned that despite their alliance in the 2260's the Romulans and Klingons were now sworn enemies, and that the Romulans were now preparing a bid to install a puppet Klingon government and disrupt the balance of power in the Galaxy.



In 'The Enterprise Incident,' Joanne Linville played the first of several impressive and powerful Romulan women.

However, Ron Moore freely admits that on *TNG* he took the idea of a culture devoted to honor from the Romulans and grafted it onto Klingon society, so the Romulans lost one of their most important characteristics. What they were left with was a reputation for scheming, and in their subsequent appearances they always seemed to be involved in complicated conspiracies.

Living in fear

In 'Unification' we finally paid a visit to Romulus and discovered that most of the population lived in fear of the security services, but that there was a small resistance movement that kept Vulcan teachings alive. At the end of the episode Spock decided to stay on Romulus to work toward the reunification of the Vulcan and Romulan people.

'Face of the Enemy' added another important piece to the Romulan puzzle when it introduced the Tal Shiar – the Romulan

When the Romulans returned in *TNG*, they suggested they had been dealing with some internal problems.

secret police, who kept an eye on people in much the same way as the KGB did in Soviet Russia.

The Russian theme became increasingly important to the portrayal of the Romulans, and on *STAR TREK: DEEP SPACE NINE* we learned that their leader, the Praetor, was assisted by the Continuing Committee, which was very like the Russian politburo. We also learned that during the Federation's alliance with the Romulans during the Dominion War, the head of the Tal Shiar, Koval, was actually a double agent who was working for Section 31.

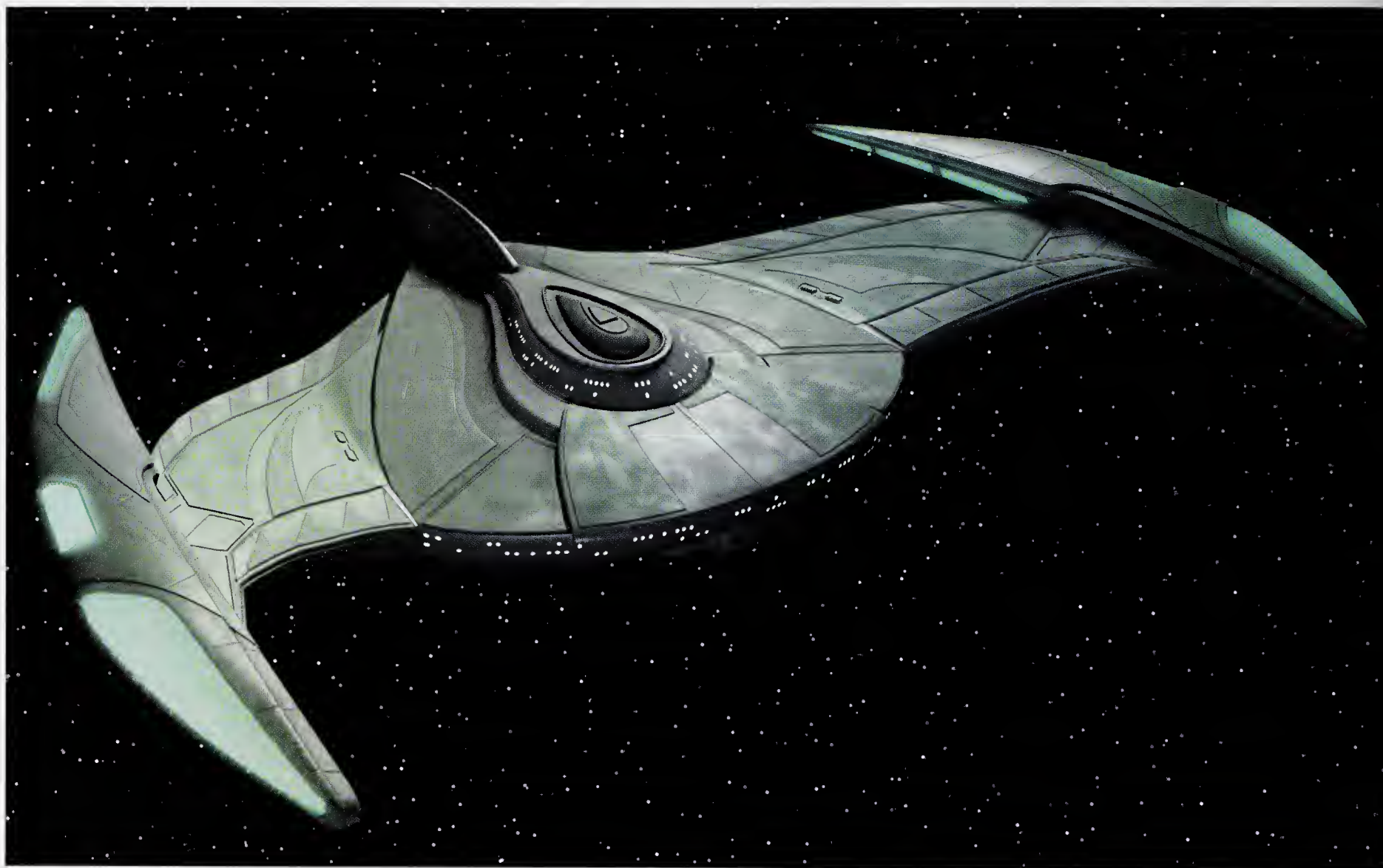
On *DS9* it was suggested that the end of the Dominion War could lead to renewed hostilities between the Romulans and the Federation as each looked for political advantage, but Shinzon's plans have changed all that. His coup wiped out a generation of Romulan leaders, and has opened the way for a very different future. ☆



The Romulans are governed by a senate led by their Praetor. The senate tried Cretak after Section 31 implicated her in a fictitious plot to kill Chairman Koval of the Tal Shiar.

Romulan BIRD-OF-PREY: 2152

The *Bird-of-Prey* was the first Romulan vessel that Starfleet encountered. It was equipped with a cloaking device and thermokinetic weaponry, and in the decades that followed it would become one of Earth's most feared adversaries.



Mankind's first recorded contact with the Romulan Star Empire occurred in 2152 when *Enterprise NX-01* stumbled into a Romulan minefield. *Enterprise* was in the second year of its historic mission and was headed for an uncharted M-class planet when a cloaked mine struck the port of its saucer section, causing substantial damage. When a second mine attached itself to the upper portion of the saucer, next to the

ship's secondary plasma vent, *Enterprise* found itself completely immobilized.

At least two cloaked Romulan *Birds-of-Prey* detected *Enterprise* and engaged her. The design of the Romulan ships would become a terrifyingly familiar sight in the years that followed. They had a single hull that was curved at the front and square at the back, with twin-engine nacelles mounted on spars to the port and starboard. The Romulan ships were equipped

with a more sophisticated version of the cloaking device used on the mines and were completely invisible to *Enterprise's* scans. Even when the *Birds-of-Prey* were not cloaked, they reflected *Enterprise's* sensors so that the Starfleet vessel was unable to record any data about their interiors, or their capabilities.

In contrast, the Romulan sensors were capable of gathering detailed information about *Enterprise*, including the number

of crewmen on board and the fact that they were making preparations to detach the hull segment around the mine.

The Romulans assumed *Enterprise* was engaged in espionage, and ordered it to leave the area, which they explained had been annexed in the name of the Romulan Star Empire. The Romulan vessel was capable only of audio communication, which was a limitation caused by their cloaking technology.

At this point, neither ship had the translation matrix needed for either party to understand the other. When the Romulans did not receive an intelligible response, they fired two warning shots at *Enterprise*. Romulan weapons of the period were basically nuclear warheads mounted in spaceborne torpedo tubes. This prompted *Enterprise* to carefully navigate a course through the minefield, using its thrusters.

Limited force

It is clear that, despite their suspicions, the Romulans could have destroyed *Enterprise* if they wished to do so, but chose to let her leave their space. They did not contact the Starfleet vessel again until it had cleared the minefield. By this time, the *Enterprise* crew had managed to translate their communications and responded to their hail by explaining that the mine had killed one of their crewmen on the ship when he attempted to deactivate it. The Romulans had little concern for the life of one man, and insisted that *Enterprise* detach the hull plating and leave the system immediately.

By the time the crew of *Enterprise* was ready to comply, the Romulans' patience had run thin and they prepared to attack the ship, closing to 500 meters, a distance that would presumably

improve the efficiency of their weapons. When the *Enterprise* crew managed to free their trapped comrade and leave the system at warp speed, the Romulans stood by and allowed them to depart without firing.

Implacable foes

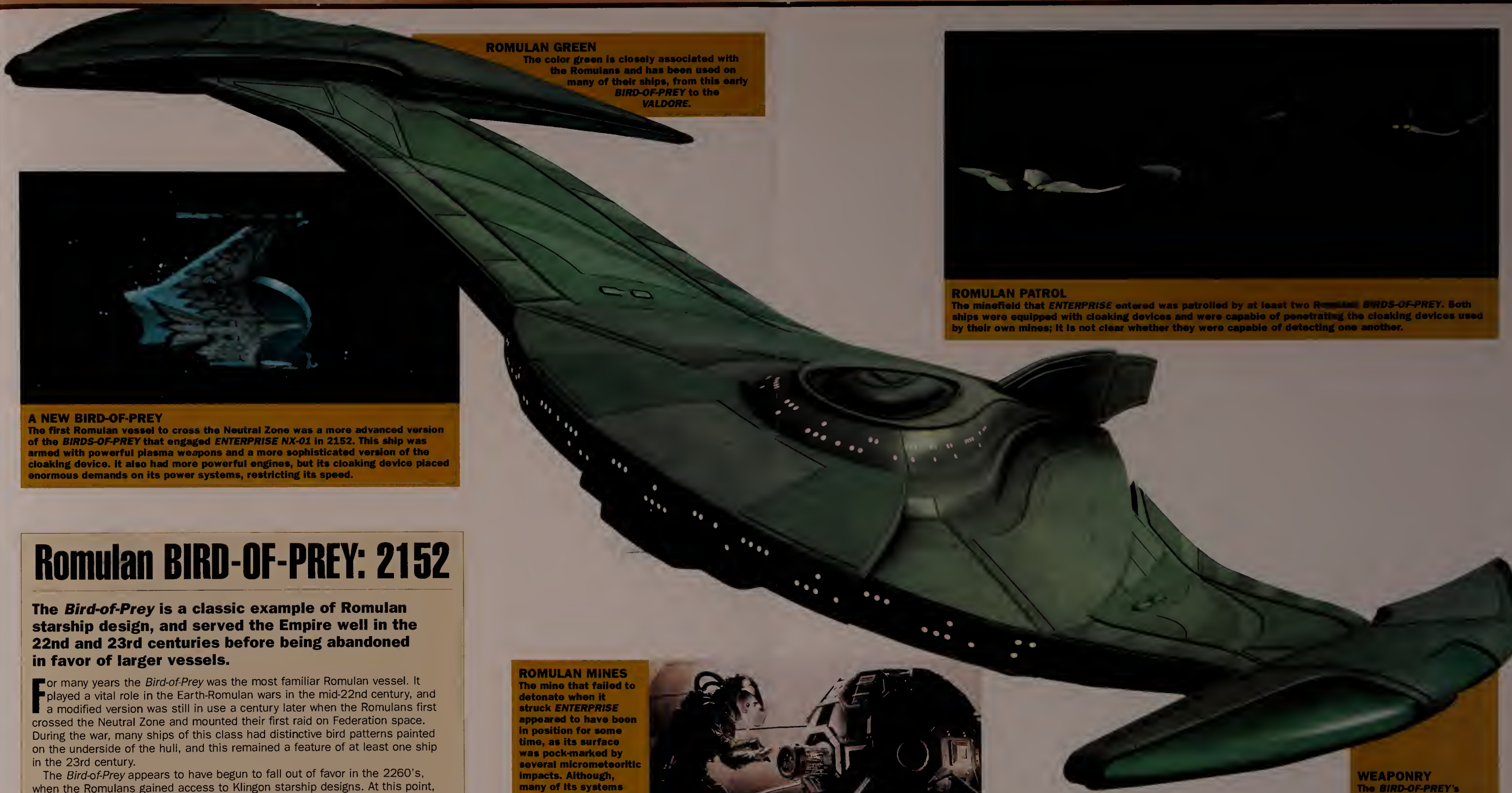
This incident introduced humanity to a race that was to prove one of their most significant

adversaries over the coming centuries. Within a matter of decades, Earth was engaged in a bitter war with the Romulans that was fought with nuclear weapons and cost millions of lives. The Romulans then entered an extended period of isolation, in which they continued to develop their ships' weaponry and cloaking technology. When they emerged in 2266, they resumed hostilities

with Earth, although they stopped short of outright war. Despite occasional alliances – in particular to fight the Dominion – the two powers remained foes, until Shinzon assumed power in 2379 and made peace overtures to the Federation. His schemes were soon exposed, and his death may have ushered in a new period of peace between two of the oldest enemies in the Galaxy.



The Romulan patrol detected *ENTERPRISE NX-01* when it approached an uninhabited M-class planet that the Romulans had laid claim to. Their first assumption was that *ENTERPRISE* was engaged in espionage.



ROMULAN GREEN

The color green is closely associated with the Romulans and has been used on many of their ships, from this early *BIRD-OF-PREY* to the *VALDORE*.



A NEW BIRD-OF-PREY

The first Romulan vessel to cross the Neutral Zone was a more advanced version of the *BIRDS-OF-PREY* that engaged *ENTERPRISE NX-01* in 2152. This ship was armed with powerful plasma weapons and a more sophisticated version of the cloaking device. It also had more powerful engines, but its cloaking device placed enormous demands on its power systems, restricting its speed.

ROMULAN PATROL

The minefield that *ENTERPRISE* entered was patrolled by at least two Romulan *BIRDS-OF-PREY*. Both ships were equipped with cloaking devices and were capable of penetrating the cloaking devices used by their own mines; it is not clear whether they were capable of detecting one another.

Romulan BIRD-OF-PREY: 2152

The *Bird-of-Prey* is a classic example of Romulan starship design, and served the Empire well in the 22nd and 23rd centuries before being abandoned in favor of larger vessels.

For many years the *Bird-of-Prey* was the most familiar Romulan vessel. It played a vital role in the Earth-Romulan wars in the mid-22nd century, and a modified version was still in use a century later when the Romulans first crossed the Neutral Zone and mounted their first raid on Federation space. During the war, many ships of this class had distinctive bird patterns painted on the underside of the hull, and this remained a feature of at least one ship in the 23rd century.

The *Bird-of-Prey* appears to have begun to fall out of favor in the 2260's, when the Romulans gained access to Klingon starship designs. At this point, the Romulans started to use Klingon D7-class battle cruisers which they fitted with advanced cloaking devices. When the Romulans returned from their second period of isolation in the 2360's, they appeared to have completely abandoned this design of ship in favor of far larger crafts, such as the *D'deridex* Warbird. This tendency toward larger vessels has continued in more recent years, with a new class of Warbird such as Commander Donatra's ship, the *Valdore*.

ROMULAN MINES

The mine that failed to detonate when it struck *ENTERPRISE* appeared to have been in position for some time, as its surface was pock-marked by several micrometeoritic impacts. Although, many of its systems malfunctioned, it still proved impossible to defuse the mine, and an entire section of hull plating had to be detached in order to dispose of the device.



WEAPONRY

The *BIRD-OF-PREY*'s weapons were fired from an emitter at the front of the hull. The weapons array could be detected as it powered up, and the weapons fire was a yellow-green blast.



The Romulan mine was a tricobalt device that detonated on impact. It used a more primitive version of the Romulan cloaking device with a phase variance in the gamma spectrum that rendered them invisible to routine scans.

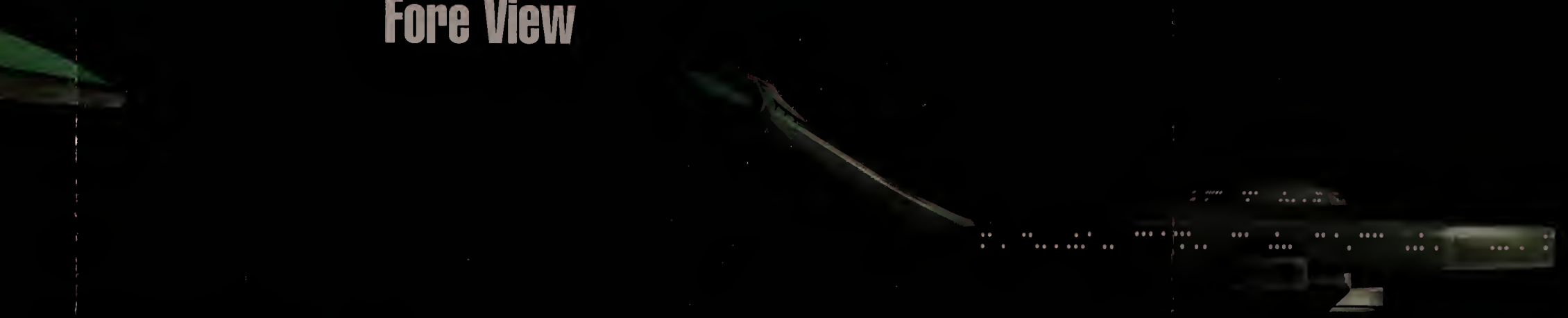
ENTERPRISE's armory officer, Lt. Malcolm Reed, attempted to disarm the second mine, which failed to detonate on impact. As he worked, a support strut punched through his leg and anchored the mine to the ship's hull.

Romulan BIRD-OF-PREY: 2152

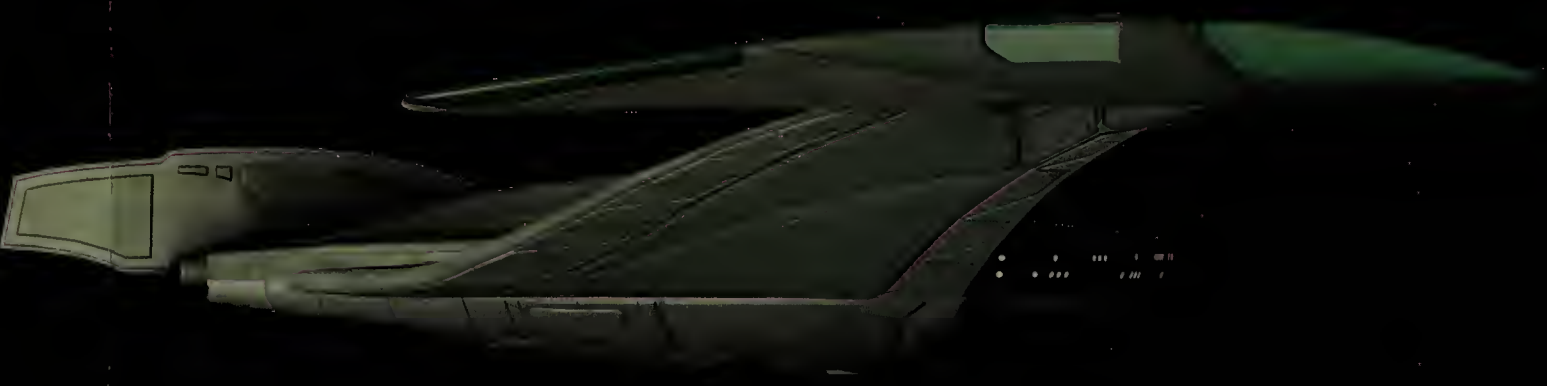
Dorsal View



Fore View



Starboard View



Port View



Aft View





Ventral View

Jonathan Frakes

“It was a treat to be able to put my feet up on the handrails of the *Enterprise* and read the sports pages ...”



“In this film I had a great storyline”

We caught up with Jonathan Frakes on a rainy London morning in the fall – he’s based in the UK for a year or so, directing a movie in another major franchise, but took a break to talk about *STAR TREK NEMESIS*.



After helming the last two *STAR TREK* movies, Jonathan Frakes had a chance to relax during the shooting of *STAR TREK NEMESIS*. “It was such a pleasure to be able to catch up with my friends between scenes,” he remembers, “instead of thinking about the next scene, or the scene that was just being shot, or take off to the editing room, or worry about meeting with the composer or the storyboard artist or approving visual effects shots – all the things that I knew, looking at Stuart Baird’s face, were going on, because I had been through it. It was a treat to be able to put my feet up on the handrails of the *Enterprise* and read the sports pages!”

Clash of responsibilities

No regrets, then, about not being in the director’s chair? “Well, I was finishing ‘Clockstoppers’ and starting ‘Twilight Zone’ [for which he directed the pilot episode], so it became a fait accompli in many ways,” he says. “It would have been nice to have been asked, but the way it worked out I think was probably best for everybody. I thought Stuart was wonderfully prepared and had a very clear idea of how he wanted the movie to look, and he surrounded himself with fabulous department heads. Jeff Kimball is the DP

[director of photography] that I had tried to get on *FIRST CONTACT*, as I had been an admirer of his for many years, but he was incapacitated at the time; I think he had a broken leg from a previous job or something! Stuart knew what he wanted, and I think he got it. I haven’t spoken to him since I did the looping with him a few months ago, but the feeling I got then was that he was very pleased with the way the movie turned out.”

More to come?

Jonathan was playing Riker for the last time as a commander; he’s off with his new wife to command a ship of his own. But, like many of his colleagues, Jonathan thinks there could easily be a future for the *TNG* team. “Oddly, it feels like it could go either way. It certainly is ripe for a sequel in that we have new assignments, new jobs, new positions, new relationships; and on the other hand it’s been made as if it could end. I think it opens up a whole new can of worms, with Marina and me on another ship, and we’ve got to get Data back up and running. He never dies – he’s an android! They’ve set themselves up wonderfully with possibilities for a new movie. Also, if they wanted to bring in people from *VOYAGER* or *DEEP SPACE NINE* it wouldn’t be so far-fetched.”

“I thought Stuart [Baird] was wonderfully prepared and had a very clear idea of how he wanted the movie to look ...”

When we spoke, Jonathan hadn't seen the final version of the movie, but had been confident from the start about its quality. “It was a wonderful script – a real big movie script, and that's what it needed.” He's aware of some of the cuts that have been made; referring to a short sequence at the wedding reception where Riker joined in with the band, he is philosophical. “I hear the trombone player's out!” he jokes.

Action heroes

Riker had quite a lot to do; not only becoming Mr. Troi, as Picard refers to him, but fighting the Reman Viceroy to the death aboard the *Enterprise*. Was that enough for Jonathan? “You know what; all through these years, I've never been disappointed in Riker. The movies are always Picard stories, and then Data's everyone's favorite, so he's always second billing. Playing Riker, especially in the films, I've always understood where the character falls in the pecking order of popularity – I don't have any false illusions. In this film I had a great storyline, and Ron Perlman and I have a section that's all ours, and it's actually quite exciting; I've seen that in the looping sessions, and it's a blast. And it wasn't going to be cut because it's a big part of the action! It was good fun.”

It looked pretty strenuous too. Was that down to the skills of the stuntmen? “It was a combination, as it always is. Ron did more than I did, because I was doing other scenes while he was over there dangling, with stuntmen hanging off his legs. But it was a challenge; at one point we were hanging on our wires, strapped into harnesses, and we said to each other, ‘Aren't we a little old to be action heroes?’”

When the intruder alert sounds during the space battle with Shinzon's vessel, Worf and Riker leave the bridge and lead a security detail to deck 29, where they discover a group of Reman invaders.



“[The movie] certainly is ripe for a sequel in that we have new assignments, new jobs, new relationships ...”

With his burgeoning career as a movie director, surely there will be a time when Jonathan wants to emotionally move on from *STAR TREK*. “I don’t think we’re allowed to emotionally move on from *STAR TREK*, are we?” he laughs. “I think that, taking the philosophical approach, of all the things that we could have been attached to, there are many worse ones than *STAR TREK*.”

A new challenge

Now that he’s set to direct ‘Thunderbirds,’ a live-action version of the British 1960’s TV series, Jonathan and his wife and two children are based in the UK for a year or so. “‘Thunderbirds’ is huge here; it’s just astounding,” he says. “I had no idea until I arrived. It’s very much a cultural icon the way *STAR TREK* is in the States – it’s just as avid a following.



Jonathan is delighted to have seen more physical action than ever in this movie. Riker pursues the Reman Viceroy into one of the ENTERPRISE’s Jefferies tubes, ultimately defeating him and pushing him to his death.



“I miss the safety net of having my team here, but Working Title [the production company] is an incredible company; they do all the Coen Brothers movies, and they did ‘Four Weddings’ and ‘Notting Hill.’ And it’s great to be at Universal; they see ‘Thunderbirds’ as a big franchise, like *STAR TREK*, because of the popularity here and in Japan and Australia, so it’s familiar and different at the same time.”

Back in the USA, Jonathan’s own production company, Goepp Circle, continues to thrive. “Lisa [Olin, his business partner] is supervising the rewrite of ‘Illusion,’ which Disney is developing, and we sold another pitch to Fox.” So, despite the clouds and rain of a British November, everything is fine on the Frakes front. “The family have settled down beautifully: better than I dared hope. It’s a very exciting experience – I’m having a ball.” ☆

The fight sequence between Riker and the Viceroy is strenuous and exciting. Jonathan and Ron Perlman performed much of the action themselves, and Jonathan remembers it being challenging.

John Logan

Writer John Logan spent the best part of three years working on the script for *STAR TREK NEMESIS*. He started with some simple ideas, and the determination to create a movie that would be both complex and emotionally fulfilling.

John Logan didn't want to write a good *STAR TREK* movie; he wanted to write a great one. A movie that would thrill the audience, that would move them, and, most importantly, would have something significant to say. So, long before he started work on the script, he sat down and asked himself what had made the best *STAR TREK* movies different. "That led me to two decisions," he says. "First, I wanted to have a very intense relationship between the hero and the villain because that makes better drama. For example, Picard has a history with the Borg, so the Borg Queen became a fabulous villain in *FIRST CONTACT*."

Changing times

"The second, equally important, thing was to acknowledge that time was moving on for the characters. I wanted to make radical changes and show the resolution of stories we've been following for 15 years. The first example of that I pitched to Rick Berman was 'Let's start the movie with Deanna and Riker finally getting married. Let's have Riker become a captain and move on to his new ship – something that's been talked about since 'The Icarus Factor.' I wanted to find those little threads for all the characters to show how they are evolving."

Before long, John had added a third element – he wanted the story to involve his favorite villains: the Romulans. "I like the

"What you have to understand is all of that anger and intensity and dark fire that is in Shinzon is also in Picard."



As a fan, John Logan was delighted to be given the opportunity to fill in a major gap in the *STAR TREK* universe by explaining exactly who the Remans were and how they had been enslaved in the dilithium mines by their Romulan oppressors.



John wanted *STAR TREK NEMESIS* to be the end of an era, so he decided that after 15 years, Riker and Troi would finally marry and transfer to a new ship. He also developed a subplot that was cut from the finished film, which dealt with Dr. Crusher's decision to leave the U.S.S. *ENTERPRISE* NCC-1701-E and return to Starfleet Medical.

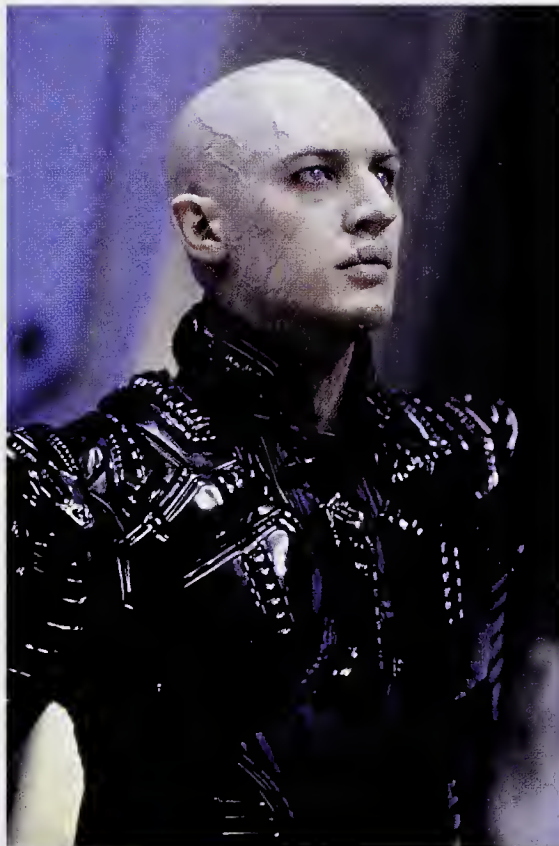
Klingons, I dig the Andorians, love the Gorn, but I'm just a Romulan person. I thought there was something interesting, and treacherous, and deeply political about the Romulans, that would be great to explore in a movie. And, the minute I started thinking about Romulus, I said, 'Well, we all know the *Bird-of-Prey* symbol — one planet is Romulus; the other planet is Remus. How cool to get to invent a new part of the *STAR TREK* lore, and answer the question 'Who are the Remans, and what is their relationship with the Romulans?'"

Working together

These three elements were in place long before anyone knew what the story would be, and they could have been combined in countless ways to produce an infinite number of different movies. Over the course of the next three years, John had regular meetings with Rick Berman and Brent Spiner and together they considered all the possibilities, finally weaving the story that became *STAR TREK NEMESIS*. Looking back on those meetings, John says that they each brought something different to the table.

"I always say that Rick, Brent, and I were a triumvirate and we equally developed the story. Brent was great about practical problem-solving. The example I always give is that Picard and Data were trapped on the *Scimitar* and we hadn't figured out how they

were going to get out. So I called Brent and he was the one who said 'Have them fly a ship through the ship.' He was also the one who suggested using a jeep on the desert planet. Rick was always the big idea guy. He was the one who would come in with the visionary, bold thoughts. And, then I had to write it all."



John wanted Shinzon to be a complex character who had a deeply personal relationship with Captain Picard.

The three men began by thinking about the implications of the things John wanted to do. He says that his desire to have the characters move on with their lives instantly provided them with an important thematic element. "That was very important in terms of the tone of the movie. It was something that Rick and Brent found really exciting because it was very different and it offered great emotional possibilities because, to a certain extent, the family would be breaking up. So there was always sort of an autumnal feel to our thinking."

Young and sexy

Ultimately, that approach led to Data's death, but in the very beginning it had a profound effect on everyone's ideas about the movie's villain. "Because the movie was going to be about the characters moving on with their lives and thinking about the choices they had made, I thought it would be really fascinating to put Picard in opposition to a young man who was just starting to make those choices, for good or ill. Also, I wanted the villain to be young, male, and sexy because we had never seen that in a *STAR TREK* movie."

There were a number of discussions about exactly who the villain should be and how he could be involved with the Romulans. John remembers that he was particularly keen that he should be human, and, given his desire to give him a personal relationship with Picard, the writers were led toward an almost inevitable conclusion.



Rick Berman suggested making Shinzon into a clone of Picard, who was created by the Romulans as part of a plot to take over the Federation. This meant that the audience would have a complex response to the villain, who has so much in common with the hero.

“For a while we thought about making him [Shinzon] Picard’s long-lost son ...”

“For a while we thought about making him Picard’s long-lost son,” John reveals. “Either a son he didn’t know about, or a son he knew about but had never talked about. The idea was that Picard had this wife and a son back when he was on the *Stargazer*. They were attacked by Romulans and he thought they were dead, but the son was actually saved and imprisoned on Romulus.”

Equally matched

This personal relationship between the two central characters provided the kind of emotional conflict that John had been looking for. “No matter who they were in relation to one another, I wanted them to be equally intense, equally trying to figure each other out, battle each other, and trying to break through to each other.”

This approach to Shinzon’s character meant that he couldn’t possibly be an outright villain. If he were, Picard would simply oppose him from the word go. What John wanted was a character who would force Picard to examine himself, so in some ways Shinzon had to be sympathetic. Putting him together with the Remans provided a way of making his motives satisfyingly complex.

“The tone we were talking about was really

serious and really creepy. So I thought, what if the Romulans, who are the great oppressors of the quadrant, have subjugated this alien race – the Remans – and made them dig the dilithium from the rock with their fingernails. That made sense to me in terms of *STAR TREK* history because the Romulans don’t get dirty, they don’t get their hair mussed, so they are not going to dig dilithium; they are going to enslave someone. Finally, a freedom fighter, Shinzon, comes along to stand up for those oppressed slaves.

“I thought it was compelling that Shinzon was motivated to free the oppressed Raman people who had become his surrogate brothers through his experiences in the mines. So he’s not just this madman saying, ‘I want to destroy Earth.’ He’s saying, ‘I want to liberate my people from our oppressors the Romulans, and from the Federation, and anyone else who would hold us down.’ He’s not doing this simply because he’s ambitious or because he’s mad; he’s doing it for an idealistic motive. And that was something that Picard could recognize and respond to.”

However, there were problems with making Shinzon Picard’s long-lost son. The more they thought about it, the harder John, Rick, and Brent found it to believe that Picard had

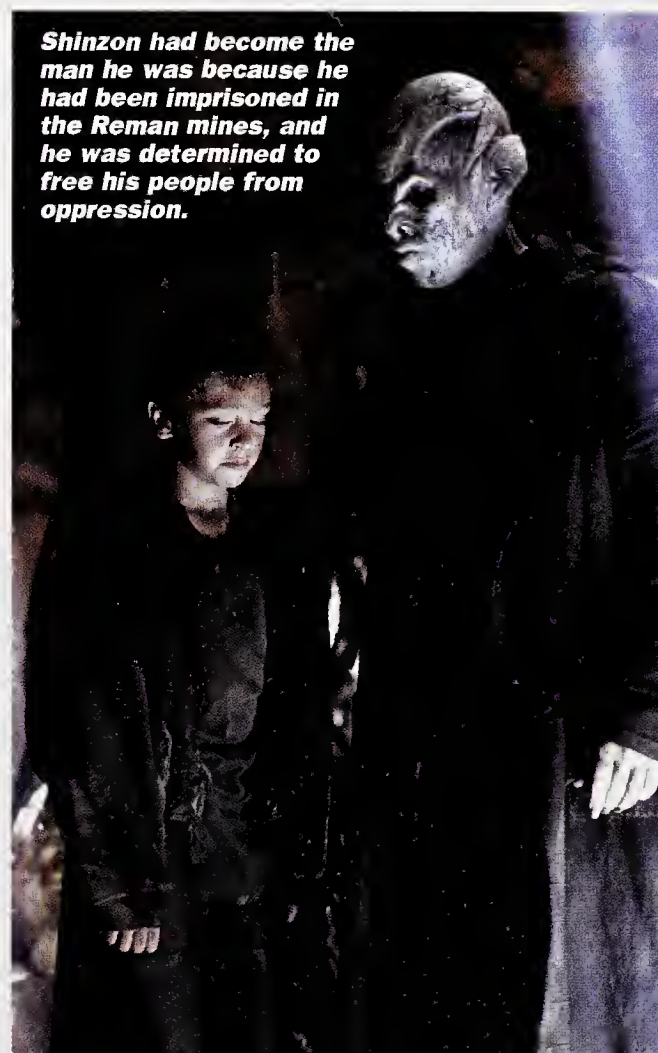
never mentioned his dead family. Ultimately, they decided that it felt like too much of a writer’s invention – something that was designed to create a dramatic situation, but didn’t really acknowledge the characters’ established backstories. But, they were reluctant to give up the idea that Picard would have a father-son relationship with the villain.

Inspired suggestion

“We were just pounding our heads against the wall,” John remembers. “Then one day Rick came in and said, ‘What if he’s a clone; what if he literally is Picard?’” That simple suggestion had an enormous impact on everyone’s thinking about the film. In essence, all drama is about the hero’s battle with himself. The question of every play or movie is, can the hero find the resources within himself to overcome the obstacles he is presented with. The obstacles themselves, whether they are a deadly enemy or a mountain that has to be climbed, are only ways of externalizing that conflict. The beauty of Rick’s idea was that if Shinzon were Picard’s clone, then Picard would literally be battling himself on every level.

“I thank God for Rick Berman,” John says, “because that suggestion totally clarified everything. Biologically if we believe in the spirit or the soul, there is something so

Shinzon had become the man he was because he had been imprisoned in the Raman mines, and he was determined to free his people from oppression.





It was very important to John that Picard recognized himself in Shinzon. This made his response to the villain complicated, since he would remind him of his own darkness.

akin between these two men that we could never have had in any other way, even in a father-son relationship. One of the great archetypes of drama is duality, and it was amazing to get to look at Picard through that dark mirror and have him respond to a younger version of himself. They really are the same person. What you have to understand is that all of the anger and intensity and dark fire that is in Shinzon is also in Picard. And Picard realizes that. He has this amazing scene with Beverly where she says, 'Is he very much like you were?' and he says, 'Oh, yes.' The way Patrick does that line and the way he responds to Tom Hardy throughout the movie just shows how much he recognizes his own capacity for darkness in Shinzon.

Darkness reflected

"And for him that is really challenging because now Picard is not just the hero on the white horse, with the white hat. He has these fires within him that, because of his experience, his control, his Starfleet training, he's been able to subsume and become the rational, eloquent, and inspiring person we love. But the fires are still there. Would Picard have become the captain of the flagship of the Federation without Shinzon's fire? Absolutely not. Would Shinzon have been able to lead a military coup against the Romulan Empire without the

intelligence and sagacity of Jean-Luc Picard? Absolutely not. So Picard's not just going through the motions; he is really grappling with something emotional, and personal, and psychological. That was of paramount importance."

The decision to make Shinzon a clone also raised issues of identity, and how we become the people we are. When they look at

Shinzon, the audience should understand that he has the potential to be every bit as noble as Picard, but the life he has lived on Remus and the suffering he has endured have turned him into a twisted version of the captain.

"What it gave us," John explains, "was a complex response to the villain. I always said that if the audience cheers when Shinzon dies, we have failed, because we should be moved by him, we should be saddened by him, we should be outraged by him, but he is so complex and human that we should not cheer. The way Stuart staged that scene and the way Tom and Patrick acted it is astounding because you can see on Picard's face that he is thinking, 'My God, what have I done; what was I forced to do? I had to kill this part of myself.'"

Parallel natures

The theme of duality soon became central to the story that the three men were developing, and led directly to the creation of Data's older brother, B-4. "Even before I met Rick for the first time, Brent and I had talked in terms of maybe doing a parallel universe story where all the characters had parallels. One of those 'Mirror, Mirror' episodes, which I just love, but *DEEP SPACE NINE* had just done a whole big arc of those. So we had already talked about various ways of handling duality and the characters. For our story, we knew we had to have some bait to get Picard to go to Romulus, and then we wanted some

Picard always hoped that he could reach out to Shinzon and persuade him that he could be a better man, but ultimately the captain was forced to kill this dark reflection of himself, in a moment that John hopes left the audience with conflicting emotions.





The theme of duality was also explored through Data's 'older brother' B-4, who formed an essential part of Shinzon's plans to destroy the Federation.

Data's willingness to sacrifice himself for Picard is an essential part of the movie, but the first time he offered Picard the personal transport unit Picard insisted that they escape together.

treachery and intrigue somewhere along the line, so it was very easy to say, 'Why don't we use the parallel Data idea?' That way both Picard and Data could be going on a somewhat similar journey, where they get to look at family members they didn't know they had and respond to them."

Trying to be better

All-importantly, since the two characters were faced with similar dilemmas it would be natural for them to discuss their situations with one another. And, in some ways, Data would be able to show Picard what had to be done. For example, when Data realizes that B-4 poses a threat to the *Enterprise*, he simply turns him off, in what, John says, is his favorite scene in the movie. "It's a one-page scene in Data's cabin. Before I wrote that scene I knew it was going to be absolutely amazing. Then they shot it amazingly and Brent acted it amazingly, with himself, also acting amazingly. It is without a doubt my favorite moment of the movie."

B-4's presence also played a vital role in the

"I have such affection for Data, I was thinking, 'Oh, man, we can't kill Data. It would be heartbreaking to do that.' "

way John handled Data's death. He remembers that the idea of killing one of the regular characters had been on the agenda since the very beginning. This was largely because thematically the movie was about the characters ending one period of their lives and moving on to another. However, he adds, it was far from a foregone conclusion that Data would die. "Brent was the person who said, 'What about [killing] Data?' He seemed to think it was a really good idea dramatically. He knew it would make this movie unforgettable for the fans and it would be good for the

story. We had a lot of long and serious discussions about it, and in a way I was the one who resisted it most. Because I am such a fan and I have such affection for Data I was thinking, 'Oh, man, we can't kill Data. It would be heartbreaking to do that.' Finally, I asked Brent out to dinner and we talked about what it would really mean to the fans, to the franchise, to him. And by the end of that dinner I was convinced that it was the thing to do if – and this was the all-important if – we could do it with honor and dignity and it meant something."



John says that he was very wary about killing Data, because as a fan, he had not been entirely satisfied with the way that Kirk died in *STAR TREK GENERATIONS*.



John was determined that Data's sacrifice would have real meaning and that it would not leave the audience feeling grim or depressed.

“Data is clearly dead and the B-4 is clearly a prototype. Will he evolve into Data? Who can say, but it offers hope.”

John goes on to say that he was particularly concerned about how they handled Data's death because, as a fan, he had been uncomfortable about Kirk's demise in *STAR TREK GENERATIONS*. “It's a highly subjective response but, frankly, I was very dissatisfied with Kirk's death. Not the fact that he died, but how it happened. Were the stakes big enough? What was he dying for? Did I have time to mourn him? And did the other characters have time to acknowledge his death? There was sort of a grimace to it that left me feeling unfulfilled.”

Meaningful death

However, John could see that there were very real dramatic advantages to killing Data. His intention was always to make a *STAR TREK* movie that had meaning, both for the casual audience and for the fans. And if the movie was going to have real significance, then the characters had to do something that had real meaning both for one another and the audience.

“With *NEMESIS*, our entire focus is to give the fans the best possible movie, and if this is indeed the final journey of the *NEXT GENERATION* crew it has to be an appropriate journey. It has to have emotional weight to it. Brent and Rick and I knew that the

death of Data would have an unmistakable emotional impact but we didn't want his death to be grim and depressing, so from the very beginning we thought, ‘Yes, we can kill Data, but there must be hope. There must be something for the audience to cling on to, and for

Picard to respond to so that we can move forward and feel happy about this experience.’ We're not just cavalierly killing off a beloved character; we're having him make a sacrifice for his family.”

To provide the kind of hope they were looking for, the writing team decided that at least part of Data would survive in B-4, and John says they never considered killing Data ‘stone dead.’ “We always had the idea of Data singing ‘Blue Skies’ at the wedding and then using the B-4 at the end, who has finally processed enough of Data's memory engrams to repeat phrases from that song.” But he adds that it was equally important that they didn't lessen the importance of Data's sacrifice. “It is not saying to the audience, ‘We were only kidding; Data isn't dead.’ Data is clearly dead and the B-4 is clearly a prototype. Will he evolve into Data? Who can say, but it offers hope. And, what do we know from *STAR TREK*? There are always possibilities.”

Emotional impact

It was also vitally important that Data's death was an organic part of the story and not simply a dramatic ending that took the audience by surprise. John says that once they had decided the movie would end with Data's death, he was able to structure the story so that it built up to that point. As a consequence, the fact that Data was going to die informed the way he conceived all the Data scenes from the moment he first appears at the wedding.

When he thought about how to kill Data,



One of the things we see in the movie is that Picard is capable of learning from Data. For example, in astrometrics Data told him that they were not the same as Shinzon or the B-4 because, unlike their counterparts, they aspire to be better than they are.



In many ways, *STAR TREK NEMESIS* is about Picard's spiritual journey. John says that as the movie begins Picard is uncertain about how to respond to the changes in his life, but by the time he says goodbye to Captain Riker he has accepted his destiny.

John inevitably found himself looking back to Spock's death in *STAR TREK II: THE WRATH OF KHAN*. That movie's writer and director Nicholas Meyer is on record as saying that the point of Spock's death was the effect it produced on Kirk, and John was intensely aware that he had to do something similar in *NEMESIS*. "I think the relationship from *TNG* that most clearly parallels the magnificence of the original series is the Picard-Data relationship, so the effect Data's death produced on Picard was of primary importance. Watching Picard watching Data become what he wants to be has always been very compelling for me. So our focus with Data's death was about Picard's reaction to it. You see his response when he beams back to the *Enterprise* and you watch him walk out of the scene. Then when they are toasting Data the others are in shot, but you are slowly moving in on Picard. Then we go to another Picard scene. You are essentially following a close-up of Patrick Stewart through the last five minutes of the movie. That was entirely planned – this is the relationship we've been watching; this is the relationship we have to see fulfilled. And Picard's reaction is what the audience is going to remember most deeply."

Learning lessons

Because Picard and Data effectively have a father-son relationship, there were distinct parallels with the Picard-Shinzon relationship, but, whereas Shinzon reflected Picard's darkness, Data reflected his nobility and, John says, we see that Picard has lessons to learn from Data. "We see the influence Data has had on Picard's thinking echoed very specifically in terms of lines all through the movie. For example, in the scene in astrometrics before Shinzon attacks, Data is talking about the B-4 and he says, 'I aspire to be more than I am. B-4 does not.' Then Picard echoes that line with Shinzon in the ready room, and then

"Both Picard's sons – Data and Shinzon – have to die for Picard to move on."

will echo it again to the B-4."

It was also important for John to show the intensity of the relationship between the two friends, and to make it clear that Picard would only allow Data to die because there was no alternative. "When they are first on the *Scimitar* and Data offers Picard the personal transport unit, Picard says, 'No, we'll get off together.' We see that these men are willing to sacrifice for each other. But finally Picard recognizes that Data has sacrificed for him and the *Enterprise*."

Character growth

In *STAR TREK II*, Spock's death helps to revitalize Kirk, at least in part because it helps him to understand the importance of life. John was determined that in order to have as much meaning as possible Data's death would have an equally profound effect on Picard. "Nick Meyer is my god, and the importance of Spock needing to die for Kirk to move on with his life was one of the things I was trying to echo in *NEMESIS*. Both Picard's sons – Data and Shinzon – have to die for Picard to move on. At the beginning of the movie he's considering some very radical changes in his life. Deanna and Riker are leaving; in scenes that were cut, we found out that Beverly was going to Starfleet Medical – there are a lot of changes going on and he's not sure how he feels about them. Is it his destiny to sit in this chair and captain this ship for the rest of time? And, by the end of the movie, I believe he feels, 'Yes, that is my destiny. I am where I

am meant to be.' I hope those themes play through the whole movie in a very emotional way for the audience. That is why so much of the Shinzon-Picard scenes are about that question. What is it to be human? What are the choices we make? What are we supposed to be doing in life? And Picard is constantly trying to tell him, 'You need to be a better man, Shinzon.'"

And, if Shinzon is ultimately so twisted by his experiences that he is incapable of learning, we are left with the image of effectively the same man – Jean-Luc Picard – who has learned from his life, and from Data, that he is capable of more. So, *NEMESIS* has one of *STAR TREK*'s most important messages – mankind is capable of greater things.

A better world

This is something that John says Patrick Stewart was particularly keen to emphasize, and it is essential to the movie that Data's sacrifice, and the crew's loss, is for a worthwhile cause. "Patrick said to me that it is our responsibility to leave the 24th century better than we found it, so the idea that the Federation and the Romulan Empire might be moving toward détente at the end of the movie was very important. When Donatra says to Picard, 'You've earned a friend in the Romulan Empire today,' she represents a new generation of Romulan leadership and offers hope for the future."

Whether we see that future in another movie depends on how successful *STAR TREK NEMESIS* is, but if the news is good, John has every intention of being involved. "I would be lying if I said I hadn't thought about the next movie a lot," he grins. "Rick and Brent and I have actually spent a little time talking. I know exactly what I would like to do, and it all depends on *NEMESIS*. If the fans really like it and go to it, and go to it again, so it does well, I'll be ready and waiting." ☆

Marina Sirtis

“It starts off really lovely with the wedding, and then we go on and see her tormented.”



“It was so gratifying to be integral to the story”

STAR TREK NEMESIS saw a major story arc for Counselor Troi, with her empathic powers helping to defeat the deadly Shinzon. We talk to Marina Sirtis about her best-ever movie role.



As always, the cast of *STAR TREK: THE NEXT GENERATION* were thrilled to be working together again. But this time the fun was tempered with a sense of sadness, as Marina Sirtis recalls. “I think it was the hardest of all the movies to shoot, actually. First of all, we kind of knew it was going to be the last film with all of us together, and that was really hard; every time a milestone came up it was, ‘OK; this is going to be the last time we do this.’ And that was emotionally very draining.”

New lives

The air of finality arose because early versions of the script showed the crew moving on. “In the version that we were shooting – although of course that doesn’t mean it’s the version that ends up on the screen – everyone went their separate ways, and Data got blown up. Of course, we’re left with B-4, so we’ve still got a Data-type person played by Brent Spiner, so maybe it’s not the end. But Riker and I have definitely gone, so the awful thing is that if they did make another movie it would be easy for them not to have me and Jonathan in it! Except that Michael Dorn, of course, went off to *Deep Space Nine*, and he’s always just managed to be passing by for the movies. So who

knows? And, of course, I do expect each fan to go out and see the movie at least four times, and if it makes money I’m sure we’ll be back.”

For the first time, a *TNG* movie was directed by someone who had no prior experience of *STAR TREK* – Stuart Baird, an experienced editor and respected action movie director. “Stuart said that, as far as he was concerned, this was the first *STAR TREK* movie! I respected that on a certain level, but it actually made things quite hard on another level because you had to reassess things. We’d say, ‘Well, actually, Stuart, we wouldn’t do that in this situation,’ and he’d say, ‘I don’t care about that!’ So you find a way to do it that makes everybody happy. You get stuck in your ways and you make obvious choices, I suppose, and he forced us to not make those obvious choices. It was hard at the time, but, because the movie’s turned out so well, maybe he was right.

Giving in

“Stuart knew what he wanted, and he was very specific about it. I fought him for about the first three weeks; I would argue every point with him, and then finally I just gave up, because he would just make me do it over and over until I did it his way! I always work from a point of truth – if I don’t mean what I’m

“Basically, we knew it was a good script ... and because [John Logan] is such a fan, you had confidence that this was going to be OK.”

saying, the audience isn't going to believe me – so I have to find a way to make it true for me. That was really interesting, but I have to be honest; it was very hard for me. In the end, though, it was actually quite rewarding.”

Looking back, Marina says the film has been a learning experience. “One thing it's taught me to do is to be more open to people's suggestions and to people's ideas. We're very defensive as actors a lot of the time, especially when we've played a part for a long time; we think we know what's best, and we think we know everything about our character. But of course you can't know everything, because you're only using your own experiences, and other people will have a different reaction to certain things. This movie has made me think, ‘OK, don't immediately go to the first choice that comes to mind. Explore something a little more, and maybe you'll come up with something interesting.’”

Early confidence

Whatever the day-to-day challenges, everyone realized they had a wonderful story. “Basically, we knew it was a good script. And we knew that John Logan was going to be around a lot; he said, ‘If you've got any questions or worries or anything, I'm going to be there for you a lot of the time to sort things out.’ So that was very comforting. And also, because he's such a fan, you had confidence that this was going to be OK. He knew the characters so well and he was so excited about doing it, it gave you an energy and sense of security that said, ‘Wow this is going to be a good one.’ And of course it was an even-numbered film, which didn't hurt! I'm very superstitious, as a lot of us are. Except



After 15 years, Will Riker and Deanna Troi finally tied the knot. We joined them and the rest of the crew at their wedding reception in Riker's native Alaska.



Picard and the away team encountered Shinzon for the first time aboard the SCIMITAR. Deanna was uncomfortable at Shinzon's close attention, and soon suffered even greater trauma.

“It was so gratifying to finally be integral to the story. That was really important to me ... It starts off really lovely with the wedding, and then we go on and we see her tormented, which is great.”

that I actually think *GENERATIONS* was good, and that was an odd-numbered film.”

John Logan has often said that Deanna is one of his favorite characters, and *NEMESIS* contained what must be the ultimate Troi

Marina is delighted that Counselor Troi had such a prominent role in *STAR TREK NEMESIS*, ultimately helping to defeat Shinzon.

storyline – marriage, mental rape, tracking down the enemy, moving on to a new life. “It was so gratifying to finally be integral to the story,” says Marina. “That was really important for me, especially if it’s the last one. John had said to me from the get-go that one of the things he wanted to do was to write Troi a really good storyline. To actually get a movie script where I could do some ‘acting’ and not just react, which is what I had to do a lot of the time in the other movies, was just wonderful. It starts off really lovely with the wedding, and then we go on and we see her tormented, which is great. Every actress wants to play torment!”

Screen close-ups

There was a downside, though. “In some of those close-ups, I think I looked a hundred years old!” Marina laughs. “I went to dailies one time and was so horrified at how I looked in those extreme close-ups that I never went back. I’m not 20 any more. I have lines around my eyes, and when they’re on a 50-foot screen, my God, you just want to go home and commit hara-kiri. But it was a real growing experience for me; I think it did me the world of good.”

Of course, Marina looked stunning in Deanna’s gorgeous pink wedding dress, and she recalls her other favorite scene. “I think my favorite bit was where I’m in my sexy



nightie and I have that wonderful little scene with Jonathan, which was so playful. Jonathan was just a doll, and it was a lovely scene and such fun to shoot. And then I got to snog Mr. Hardy – not bad for a day's work!"

Joining the team

STAR TREK newcomer Tom Hardy had to work with a group of actors who knew each other, and their characters, inside out. "I think he did very well," says Marina. "It would have been awful if he had been terrified, because he just wouldn't have been able to do it; that confidence of youth really served him. But, looking back to the dark ages when I was starting out as an actor, if you do well at the beginning of your career, which I did, you don't actually appreciate it; you take it in your stride and think, 'Well, this is how it's supposed to be.' I'm projecting here that he thought the same as I did, but until you have that downtime, and for me it was the first six months that I was out of work and it suddenly came crashing down, you don't realize how lucky you were at the beginning, and I think possibly Tom's a little bit like that. When he was acting with me, he was quite comfortable. I think possibly he had a different experience with Patrick, but then Patrick would be daunting to someone who's been doing this for 20 years, because it's Patrick!"

Marina realizes that after *NEMESIS* it's unlikely that Troi will ever have so much to do



Shinzon's and the Viceroy's invasion of Troi's mind was deeply upsetting for her, and she was scarred by the experience. But Picard needed her at his side more than ever, and she remained at her post, at one point taking command of the ship.

again. "Oh, gosh, it would be hard to top this. I suppose the ultimate for any actor is to do what Brent did in this movie, and what he's done before with Lore: to play two characters, the good and the evil side. I suppose that's the

only thing really that could top it."

However much or little Troi gets to do, Marina can't say she'll ever want to stop being her. "You know, when I felt that this was the last movie – and I still do feel that on a certain level – there was a part of me that said, 'Good; it's time to move on and leave her behind.' Until she is really dead and buried, I can't 100 percent move on and get on with the rest of my career, and just in my own mind put her to bed. But that doesn't mean that I won't always be associated with her – I will, because it's *STAR TREK*. And as long as they come to me and ask me to play her, I will always play her." ☆



Marina relished being able to portray "torment" after her mental rape by Shinzon and the Viceroy and while trying to locate their ship. She says that this movie has given Troi the opportunity to be a cornerstone of the plot rather than simply reacting.

"It would be hard to top this. I suppose the ultimate for any actor [would be] to play two characters, the good and the evil side."

The Kolaran Makeup

When makeup designer and supervisor Michael Westmore was called upon to create the look for the Kolarans in *STAR TREK NEMESIS*, he found inspiration in the desert setting where the action sequence was filmed.



Director Stuart Baird prepares for a scene with a group of Kolaran aliens. The chase scene involved 19 stuntmen, plus 10 extra background aliens in some of the shots.



The shooting of the 'car chase' sequence on Kolarus III took place during eight days out in the desert, north of Los Angeles, and was a logistical challenge all round – not least for Michael Westmore's makeup department. "We had 19 Kolaran stuntmen – the drivers and the passengers of the vehicles – and then, when we had the whole group that was in the final chase, 10 more background people were added, so there was a total of 29 on two of the days."

All prepared

Michael had designed the makeup weeks earlier. "The heads were all painted back at the studio and then they were brought out to the location. It took two weeks to sculpt and make the molds, and we could only make two molds a day. And then it took an entire day to paint each mold! We got just enough time to make the 29 that we needed."

"Built into every head was a helmet, so that if one of them happened to fly out of the car on his head he'd be wearing protection. For some of the more spectacular big stunts the helmets had to be bigger, but the drivers would be the same, so we made just a very thin skin and stretched it over the large helmet, and then painted it up to match the same driver's smaller helmet."

"The design took a couple of weeks, with fooling around and doodling and going through books. We knew we were going to this location, so I decided to make something that's kind of indigenous to the area, which are tortoises and snakes and things, so it was a matter of coming up with a humanoid concept and incorporating desert elements."

"We used tortoise for the head – I actually tried to avoid lizard. The aliens have a little bony ridge in the bottom of their lower lip, and inside their mouth I made another bony ridge, so it looks like their mouth is one solid plate of bone. There are also fangs, so when they open their mouths they look nasty – as

if you'd feel it if they bit on your arm! And you'll notice a lot of the skin texture on their cheeks looks like cracked mud, which you see out in the desert too."

Most of the Kolarans were shot from a distance, but one of them needed a little more detail. "There's one shot where the Starfleet people escape and one of the Kolarans stops, takes off his glasses and kind of opens his mouth and hisses, so we put contact lenses in his eyes and I made teeth for him. Since these guys have to drive, they have to wear goggles, so that's what we did with the others, but with this lead Kolaran we established what they look like."

Early start

Michael needed a large team of makeup artists to attend to the aliens. "I had a team of 16 makeup artists; 10 came in every morning at four o'clock and put the aliens together. The principals – Picard, Data, and Worf – were made up at the location, but we did the Kolarans back at the hotel. They were really nice in setting up a room for us where we could put tables in and lights, and leave all the equipment. And since the aliens have no hair we didn't need to find room for hair-dressers too.

"The heads were slipped on and glued down around the eyes, and you didn't have to be careful making up around the eyes because of the goggles. Then there's a little throat-piece. We had to be very careful because they served barbecued ribs and that sort of thing for lunch, and if these aliens chomped on a barbecued rib they were going to wind up with grease running down inside the mask! Actually I had to stop at the tent and say to each one that came in to lunch, 'Cut off the meat and eat it with a fork!' But with these aliens we could change chins if we had to."

Second shift

Later in the day, another makeup shift started. "The 10 makeup artists worked until about two in the afternoon, and at one o'clock another group of six came out; they would take over the Kolarans and go back with them that evening and take them out of the heads, and then if there was any repair work those six would do it. We were dealing with a lot of dust, so dirt would build up on the mask and they would need repainting if they got too dark. Also, sometimes the mask would tear inside, or the alien might hit a bush or something and tear a hole in the head, so the makeup artist would patch up the hole and repaint it. We'd spray the inside of each head

at night to clean it up, and the same head was assigned to the same person each day."

As always, Michael went to infinite trouble, giving each alien a different look even though they were racing around at high speed.

"Every one of them had a shell-type sculpture across the top of the head, and each one was painted differently. People thought we had lots of different molds, but it was all done

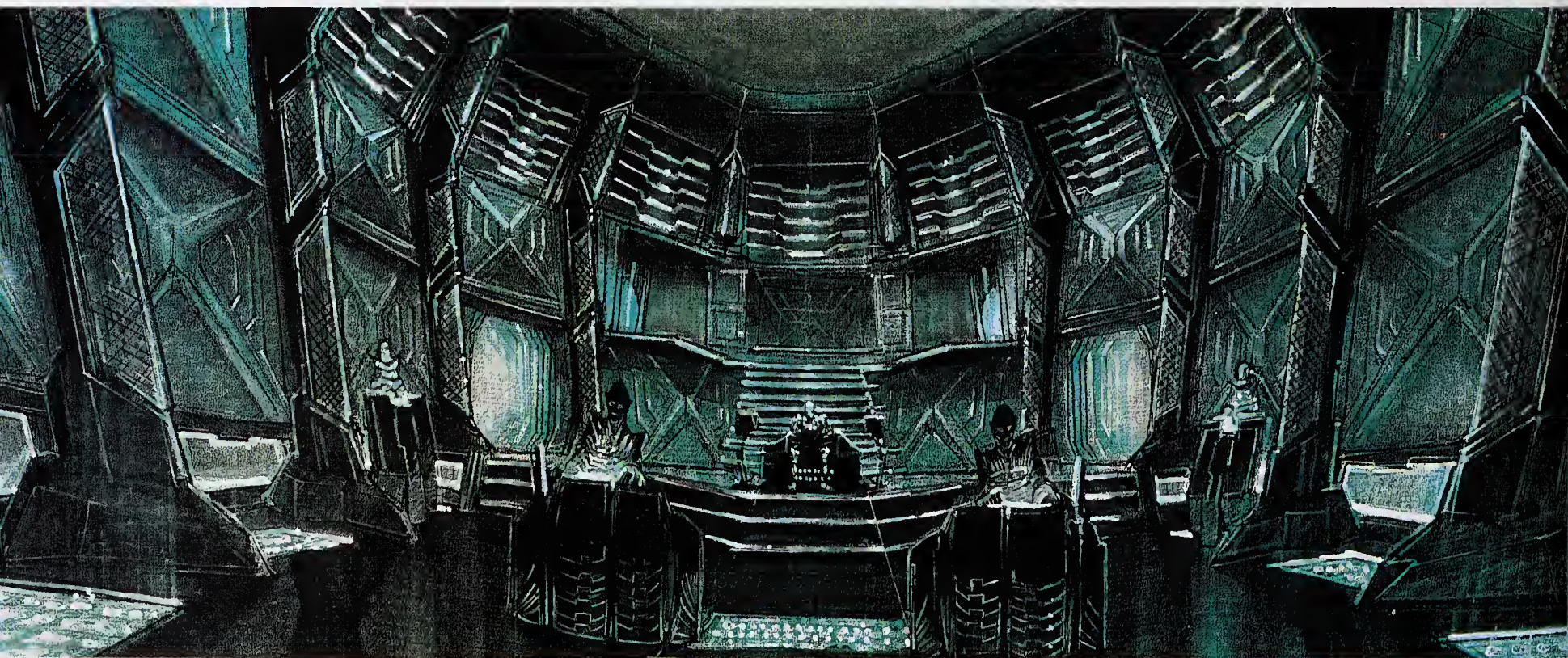
with the paint jobs; I had different makeup artists paint the heads, and they weren't allowed to look at each other and watch what the other one was doing – I had a book on tortoiseshells and I'd pick out tortoiseshells I liked and they'd duplicate that on the head, but since each one has a different technique, even if they picked the same tortoise there would be no two heads alike." ☆

Each Kolaran alien received a slightly different 'paint job' to give every one of them their own look.



Designing Romulus, Remus, and the SCIMITAR

STAR TREK NEMESIS was full of challenges for production designer Herman Zimmerman: he had to develop an entirely new architecture for the Remans and create some of the largest sets **STAR TREK** has ever seen.



Herman Zimmerman remembers that director Stuart Baird was very clear about one thing – he didn't want *STAR TREK NEMESIS* to look like any other *STAR TREK* movie. "Stuart's idea was that this was not just another movie; this was the first *STAR TREK* movie! At first we were all a little taken aback by that, but we were also challenged by it. I think the results speak for themselves. Stuart brought his own personal style to the movie, which was not necessarily something traditionally *STAR TREK*, but that doesn't mean we lost anything; it just meant we gained a new

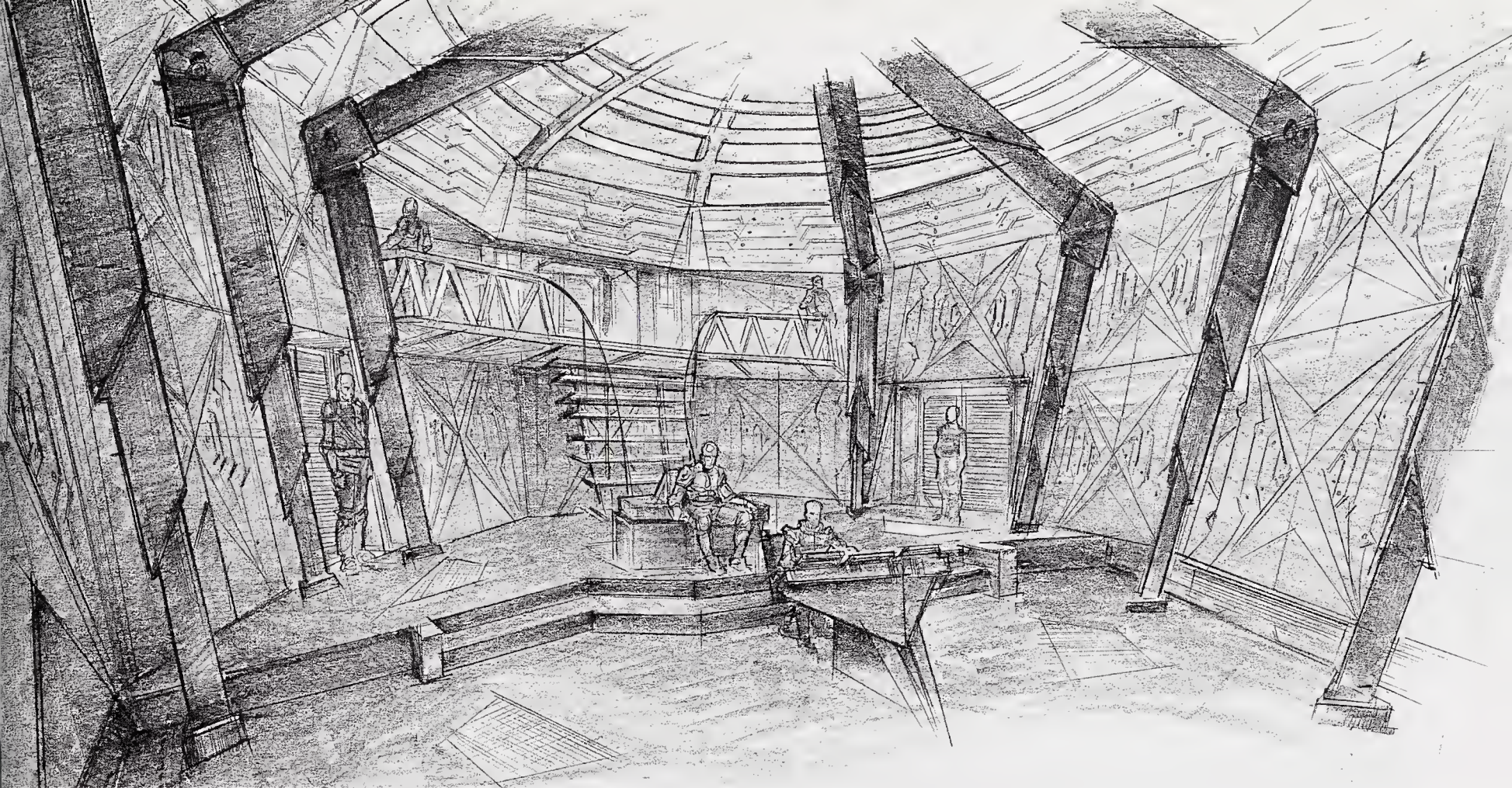
perspective. We always try to make something we've never seen before, so this picture is only different in that Stuart was asking us to go beyond our imaginations."

Reman world

Stuart understood that he couldn't make any radical changes to the design of the *U.S.S. Enterprise NCC-1701-E* itself, which had been seen in the last two movies and followed the established Starfleet design ethic, so he concentrated on developing a new look for the Reman and Romulan worlds, which form such an important part of the movie. In

particular, he wanted the design of the sets to reflect the Reman way of life and to suggest that Shinzon and his followers were extremely dangerous people.

Herman believes that an alien race's architecture should be based around a particular idea or philosophy. For example, he decided that in Cardassian architecture structural elements would always be visible. *NEMESIS'* villains, the Remans, were an entirely new race, so he set about looking for an informing idea that he could use in all of their sets. "I needed a structural element," he explains, "and I came across one completely by



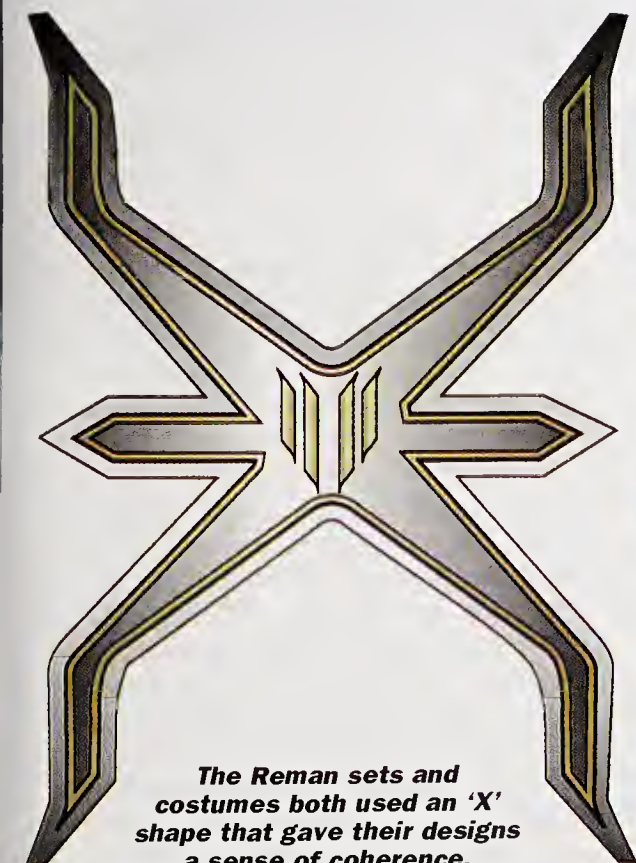
The fact that the bridge of the *SCIMITAR* was constructed on different levels was very important. It established a connection between the thalaron weapon room at the top of the steps, and continued a theme that was established in the room where Shinzon first met Picard.

accident. Spaceships are necessarily modular – the interiors have to have a certain structural integrity, and that seems to be accomplished most easily by repeating a large structural element. In this case it was by repeating a large ‘X.’”

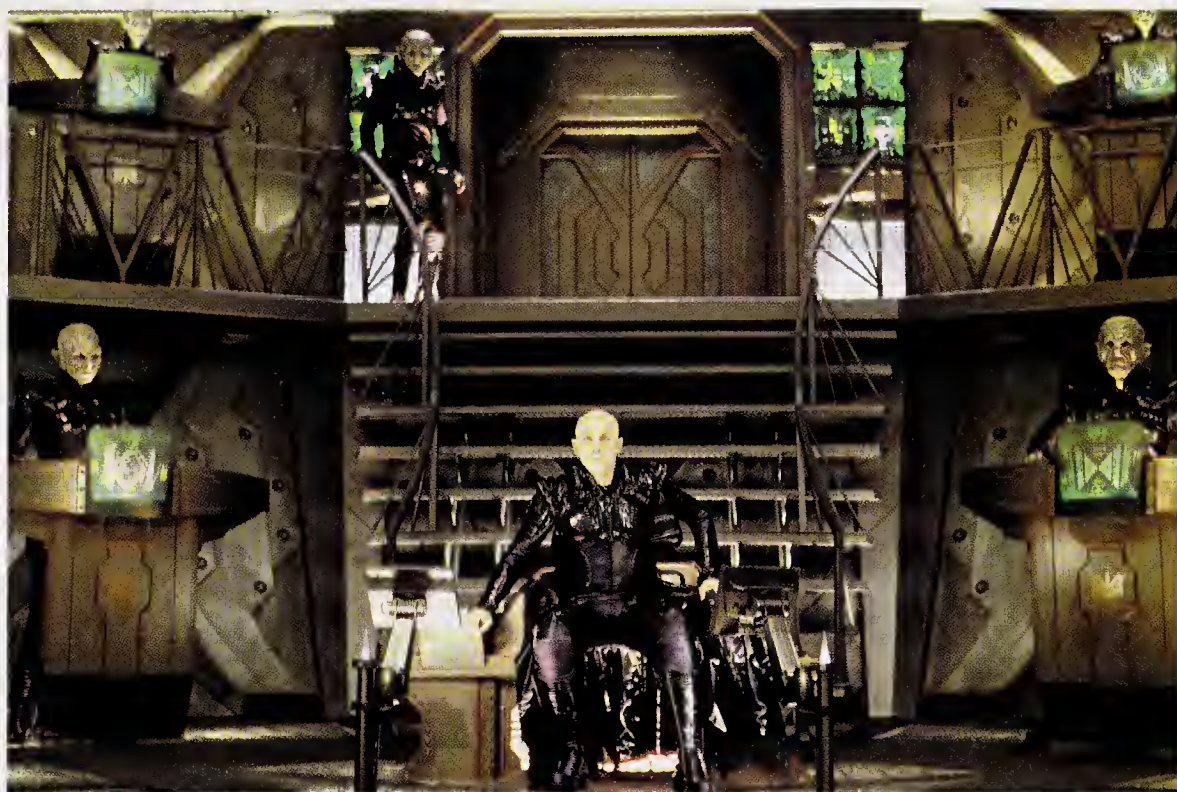
Laughing, Herman remembers when someone once asked him whether he came up

with this idea because he was working on ‘*STAR TREK X*,’ but he says the explanation is actually rather more complicated. “That came about because I saw some costume sketches early on, and there was a breast plate that had been designed for the Remans, which I thought was especially interesting. I turned it on its side, drew an X and put it

either side of the X; it seemed a really good solution to the modular problem, to create walls that were repetitive without being boring, and that would look like they would belong to the culture that invented those costumes. So, in a way [costume designer] Bob Ringwood is partly responsible for the look of the interiors on the *Scimitar*. Curiously



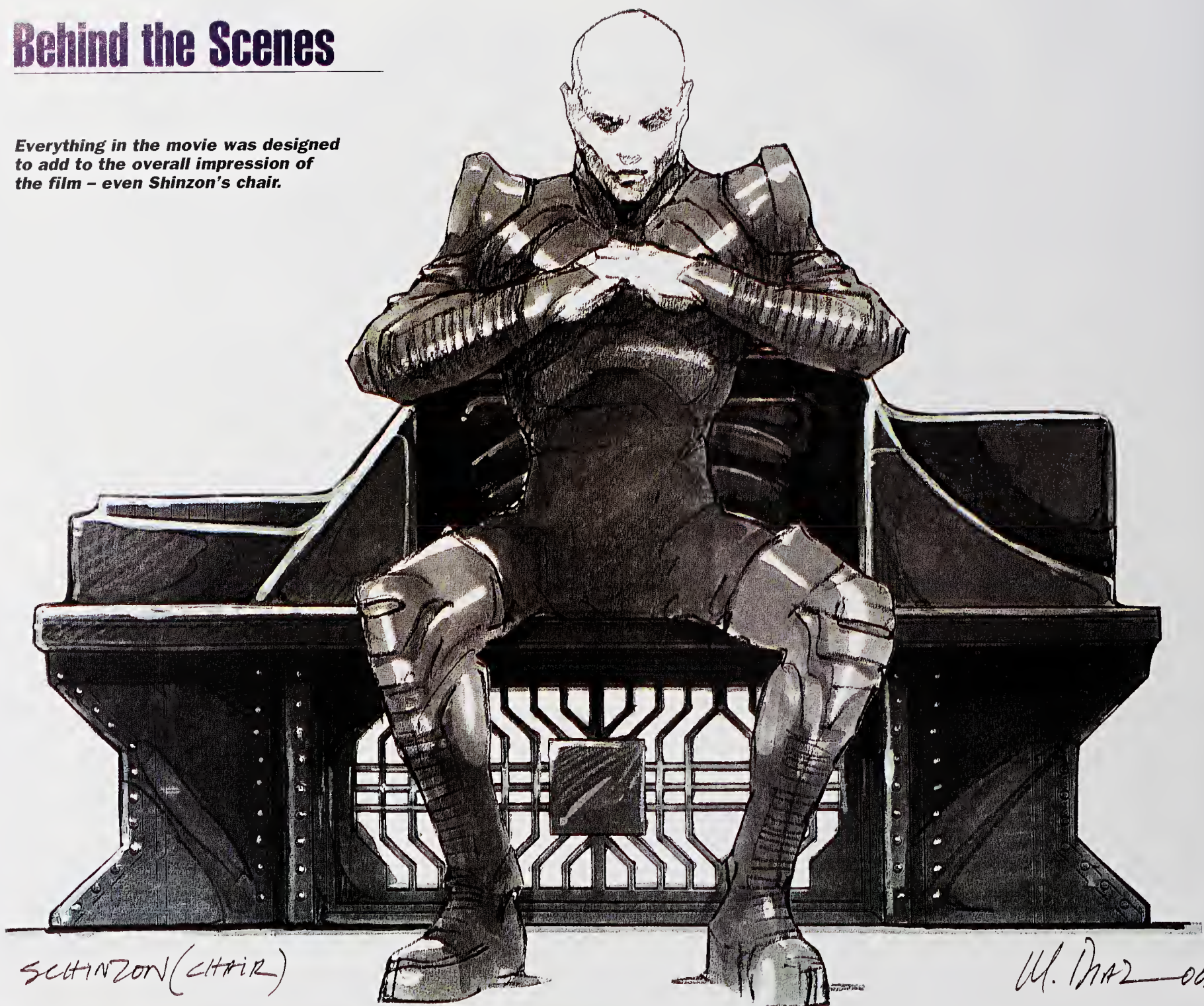
The Reman sets and costumes both used an ‘X’ shape that gave their designs a sense of coherence.



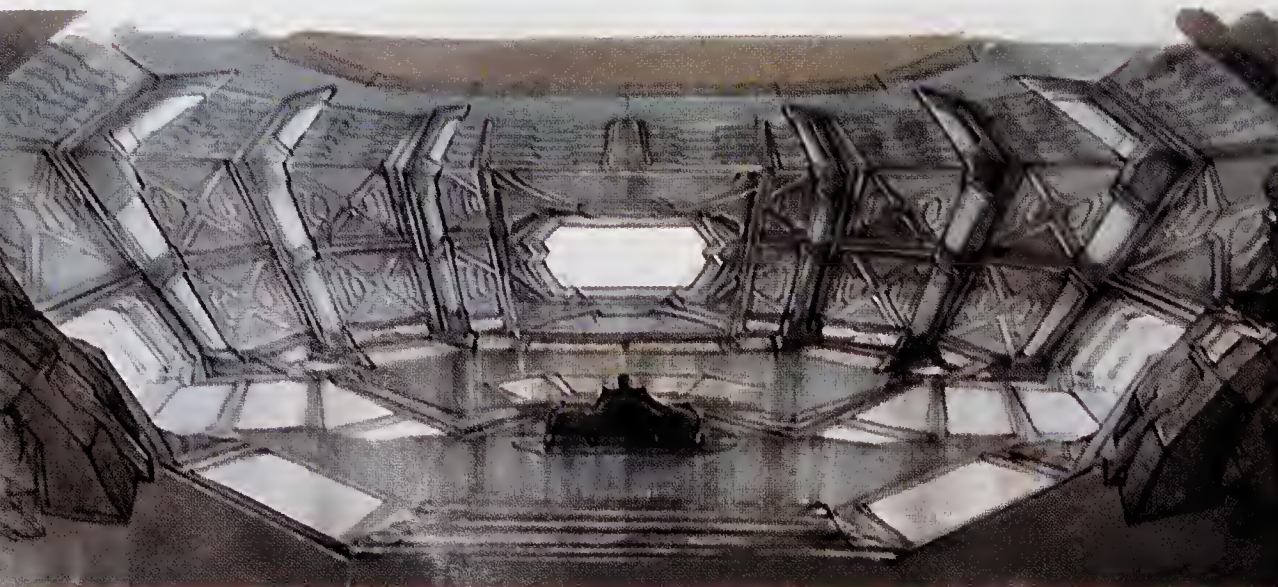
All the Reman sets were designed to be filmed in semi-darkness, and many of the light sources were built into the sets rather than suspended from a powerful lighting rig.

Behind the Scenes

Everything in the movie was designed to add to the overall impression of the film – even Shinzon's chair.



SHINZON (CHAIR)



Herman was especially pleased with the view of the SCIMITAR bridge that you got from the top of the stairs to the thalaron weapon room, which he describes as “spectacular.”

enough, when Bob saw what I was doing, he asked if he could use the design on the costumes, so it went back full circle to where the idea had originated.”

The ‘X’ provided the kind of aggressive shape that Stuart was looking for, and it can be seen in all the *Scimitar* sets; it is even echoed in the ship’s exterior, which forms an X when it opens its wings before firing the thalaron weapon. Herman goes on to say that several other elements of the Reman sets were also designed with their aggressive properties in mind. “The *Scimitar* is a dangerous place because the Remans are a dangerous species with nothing soft and merciful about them, so everything looks hard-edged and dangerous. The stairs [on the *Scimitar*] are steep and made out of hard-edged material.”

The design of the main staircase was

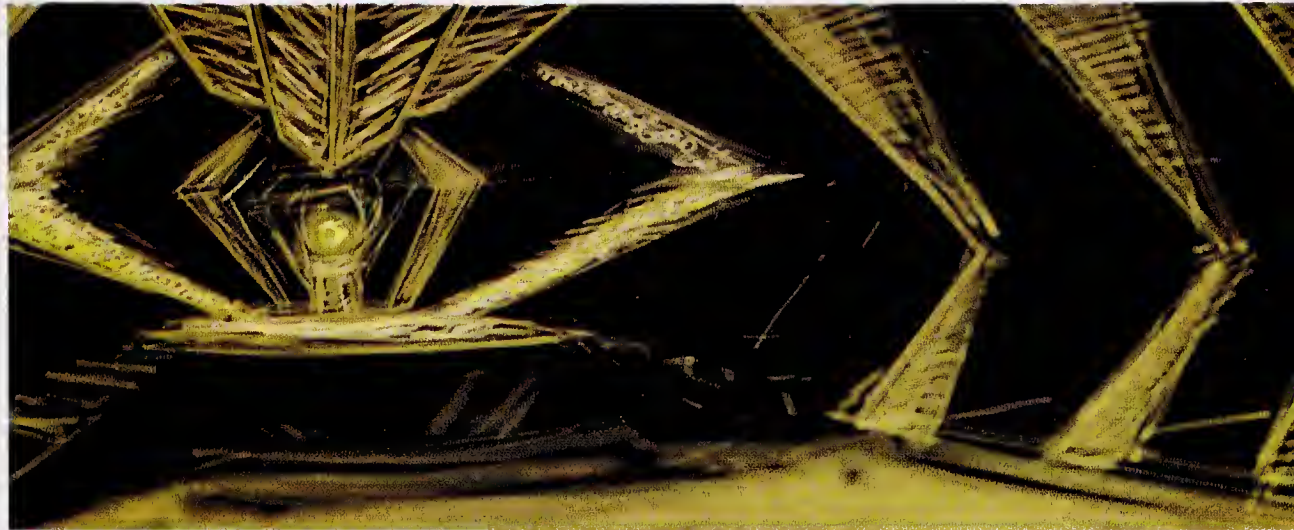
Behind the Scenes



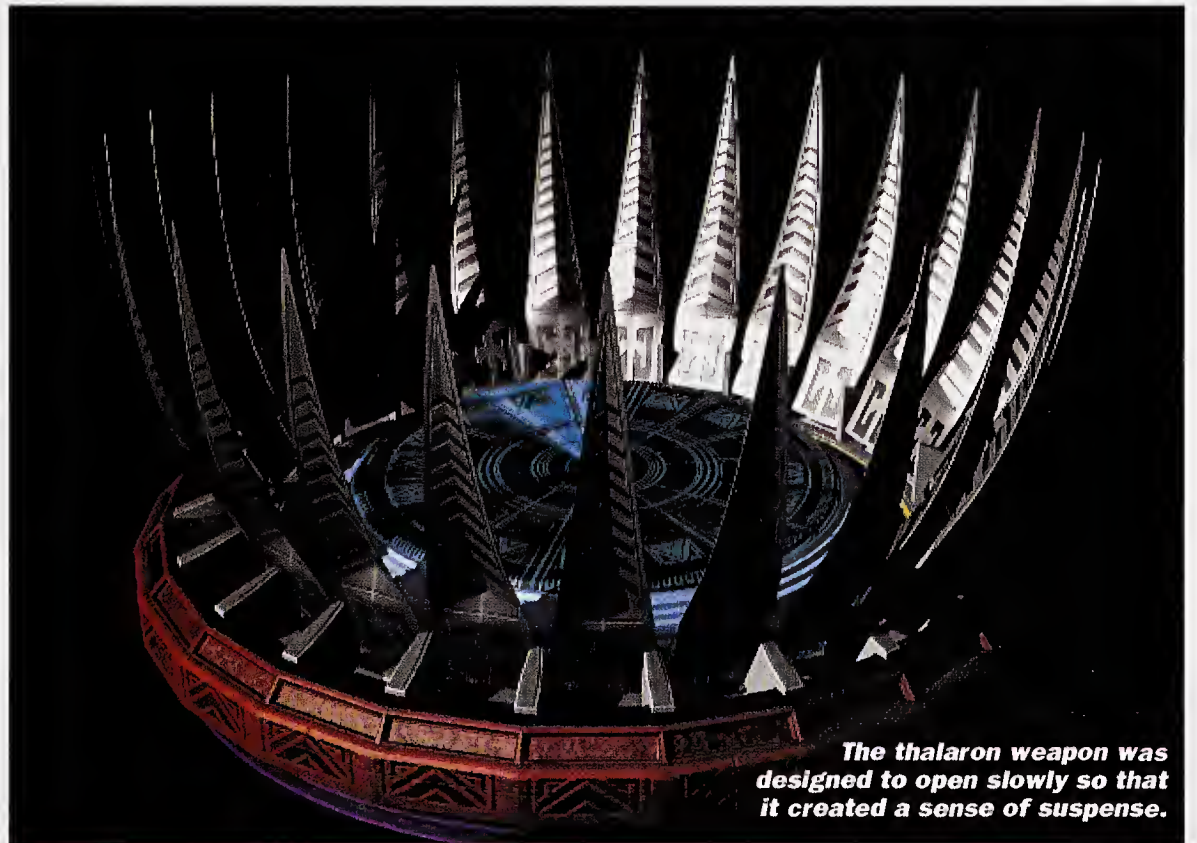
Having Shinzon make his appearance on the stairs in the SCIMITAR's observation room was no accident. A person's position on a staircase has great significance; the fact that he was higher up than anyone else spoke volumes.

closely modeled on a real staircase in a German museum. As Herman explains, the stairs weren't simply designed because they look 'cool,' but because they allowed Stuart to stage the action in a way that would have a very real psychological impact.

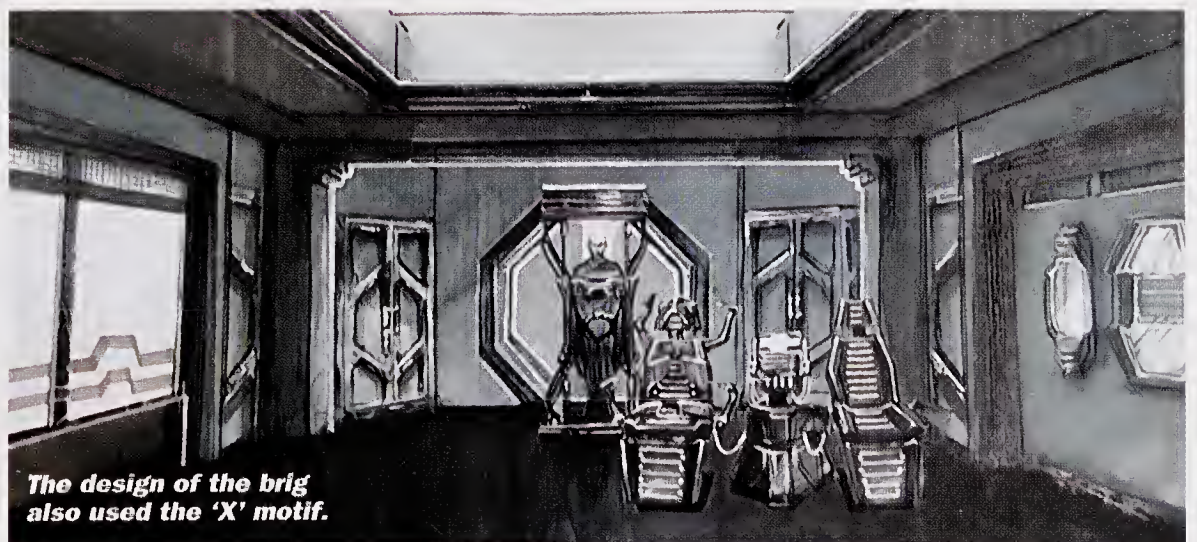
"In German theater there's something called 'Jessnertreppen.' There was a producer who used to produce all his plays on stairs because there's a dominance/submission psychology that happens when you put people on platforms. When you walk up a staircase, you become larger than life, and when you walk down you become an ordinary human. This theme of dominance was particularly important for the scene where Picard sees Shinzon for the first time. We designed everything around that psychological moment when Shinzon comes up out of the darkness,



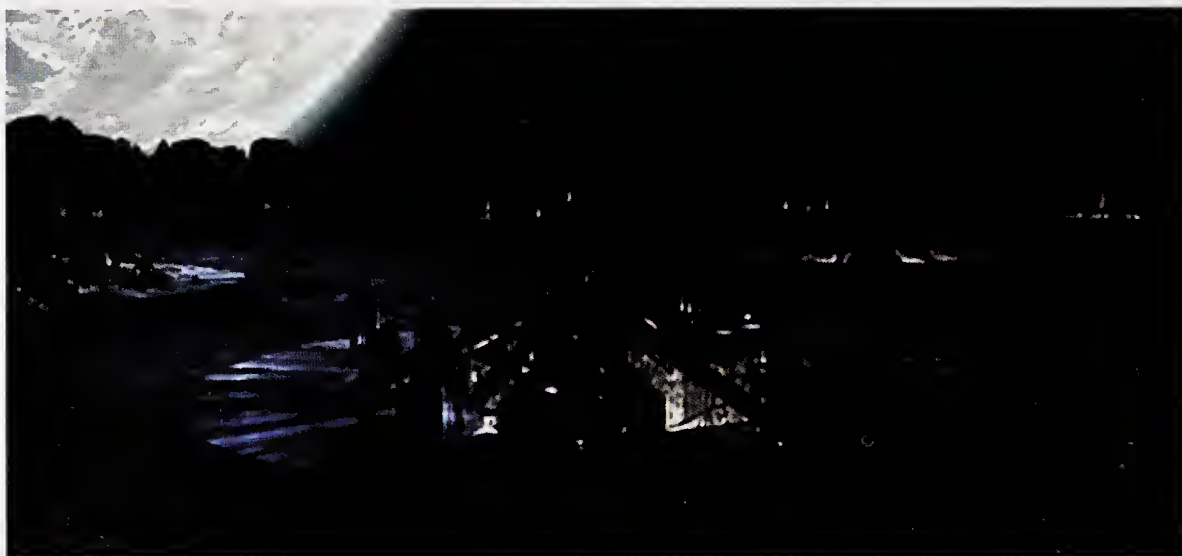
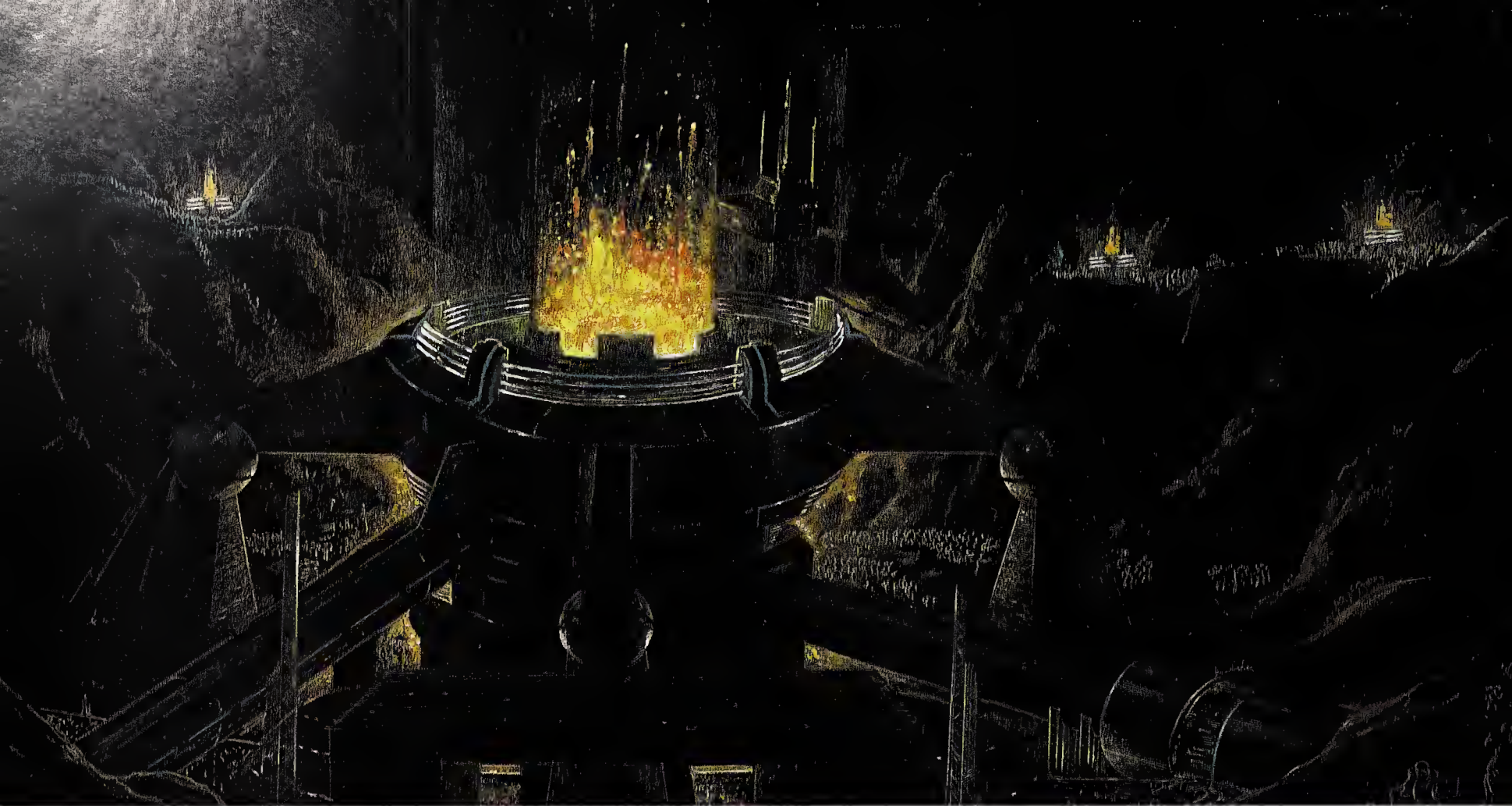
By repeating the 'X' motif, Herman was able to make it quite clear that the thalaron weapon room was made by the same people as the SCIMITAR bridge.



The thalaron weapon was designed to open slowly so that it created a sense of suspense.

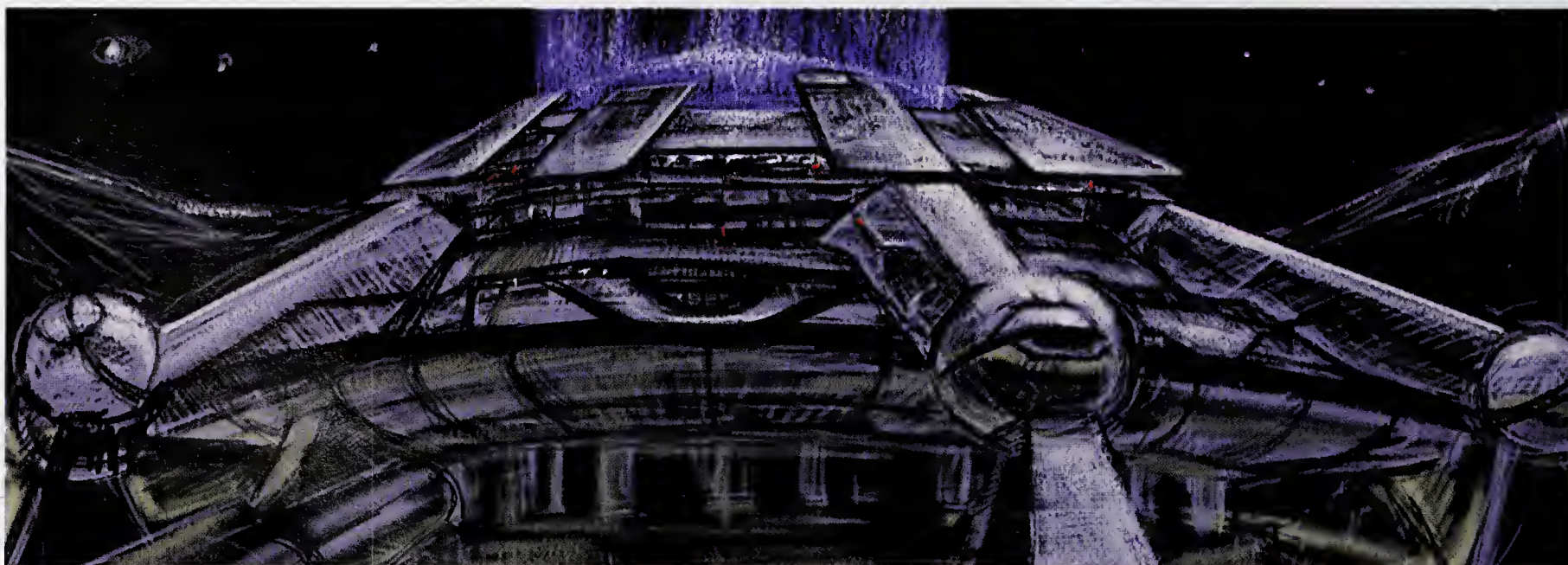


The design of the brig also used the 'X' motif.

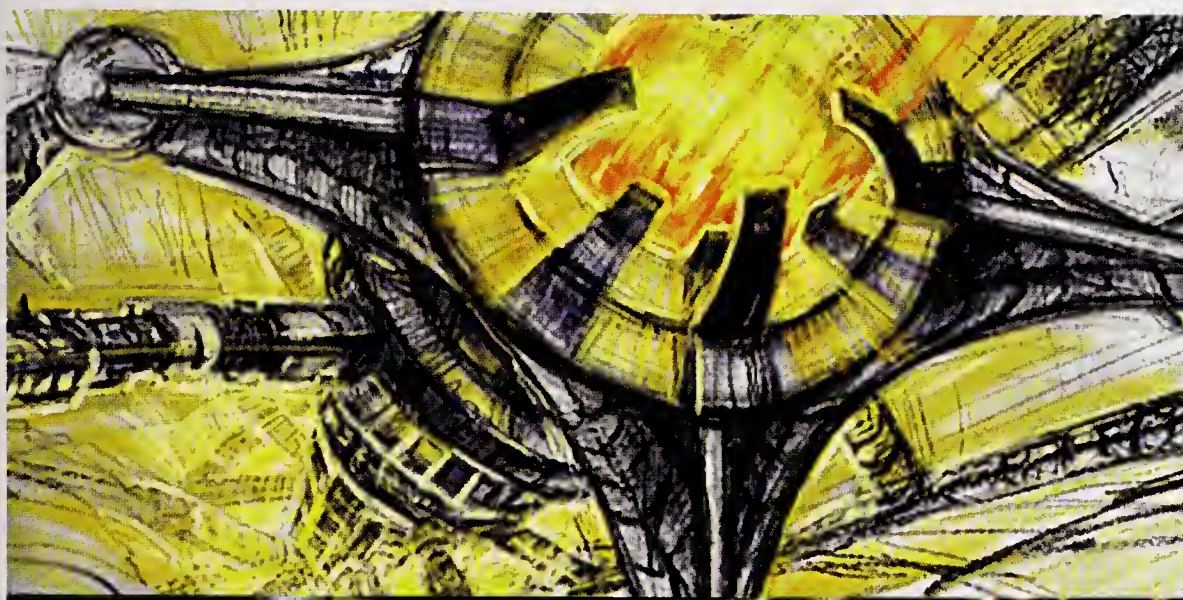


Reman mines

The mines on Remus were designed as a vision of hell. Because one side of their planet is permanently turned away from the sun, the Remans live without any natural light. The art department created concept drawings of the mine complex for director Stuart Baird, which were then handed on to the visual effects artists who turned them into 'reality.'



Behind the Scenes



Stuart believes in the importance of storyboarding a movie thoroughly, and several of the drawings produced in the art department were replicated exactly in the finished film.

and we reveal that in some ways he and Picard are the same person.”

Since the Remans lived in total darkness, it was natural for their ships to be extremely dark, and Herman says that the way light would be introduced to the sets was an important consideration. “We lit everything in a very moody and very scary way. A lot of the lighting was done with practical lights rather than the theatrical ones. The film stock was high resolution, so you could have very little light but still get the pictures. We used a lot of metallics and overglazes, and everything glistens inside the *Scimitar*.”

Ticking clock

The arrangement of the sets on the *Scimitar* was also a major consideration. As the movie reaches a climax, Picard beams on to the bridge of the *Scimitar* and fights his way up the stairs to the weapon room. “The bridge of the *Scimitar* and weapon room are crucial elements for the denouement of the story so they presented us with the most challenging problems – we had to get the geography right and be able to get it built on time.”

One of the greatest challenges was designing a set that would visually illustrate the idea of what Stuart called his “ticking clock.” The idea was that the audience would be able to see the thaloron weapon preparing to fire, as Picard fought his way up to it. The solution the art department came up with was to have the weapon open up like the petals of a giant flower.

Because the bridge and the weapon room

Shinzon's character was formed in the darkness of the dilithium mines deep below the surface of Remus.



Behind the Scenes



Herman says there is no question that the Romulan Senate was his favorite set. The design was inspired by the ancient Roman senate and the Italian architect Scarpa.

were connected to one another, the twin set was extremely large and quite stunning. “The bridge is on three levels,” Herman explains, “and one level is six feet higher than the rest of the bridge. The view from the weapon room down to the viewscreen was quite spectacular.”

Although he was extremely pleased with the Ruman sets, Herman has no doubt that his favorite set in the movie is the Romulan Senate. In contrast to their Ruman brothers, the Romulans have been a part of *STAR TREK* for a very long time, but Herman says that, interestingly, we knew surprisingly little about the architecture of their homeworld.

Unfamiliar architecture

“When we’ve dealt with the Romulans what we have seen is their ships, costumes, and makeup, but not their architecture. When we were designing the senate, we worked with the art deco look that has been established for the Romulans. We made a municipal building, but we made it with great style and also great antiquity, because it was supposed to have been there for 3,000 years. However, the Romulans have also possessed advanced technology a lot longer than the Federation, so the look was a combination of art deco and medievalism meets high-tech.”

The art department couldn’t go to Romulus, but this didn’t mean that they couldn’t do any research. Herman says that, as always, they studied real buildings that served a similar function on Earth. “We did a lot of research. Most of the designs were inspired by an Italian designer called Carlo

Scarpa; he doesn’t design municipal buildings exclusively by any means, although he does do some. What he does is incredibly sculptural architectural design, so the interior for the senate is very detailed, and appears to be made out of stone, like travertine. Of course, because this is an alien planet we made up the stone, but it looks rather like that.”

In order to make the senate look as alien as possible, Herman and his team also came up

with an unusual way of laying the bricks. Normally, bricks are laid in a pattern called running bond; this means that the end of each brick is over the middle of the brick underneath.

“One of the things we did to make the senate more interesting was to create a different pattern of stones. The edges of the bricks still don’t line up; we used stones of different sized stones to create a different kind of regular pattern. I don’t think that’s something the audience will pick up on – the story is not about stones! But it all adds to the otherworldliness of the senate.”

Monumental achievement

Asked to sum up the look of the movie as a whole, Herman says that it is monumental. “There is nothing small in this picture. We have a monumental pavilion in Alaska, the largest alien ship we’ve ever seen is the *Scimitar*; the *Enterprise-E* is the largest starship we’ve ever invented; the senate is a huge interior chamber. The Ruman mine where Shinzon was raised, again in darkness, is a huge gaping hole on the dark side of a planet, and it is larger in scale than anything imaginable on Earth.”

He closes by saying that it’s a movie that needed big ideas, and that he is satisfied with the way the art department has responded, “It’s a picture we can be very proud of.” ★



The Romulan Senate is packed with detail, from the unusual patterns used for the bricks to the redesigned version of the Romulan symbol that hangs from the ceiling.

Starfleet Command III

Activision's latest release is a sequel to the popular 'Starfleet Command' series. Boasting an impressive array of improvements and new features, executive producer Marc Struhl and associate producer Dan Hagerty explain what makes this installment their most adventurous yet.

One of the most popular *STAR TREK* gaming franchises of recent years has been the 'Starfleet Command' series, produced by developers Taldren. The latest installment in this dynamic tactical combat saga is '*STAR TREK/Starfleet Command III*.'

Previous 'Starfleet Command' games were published by Interplay, but the new version is under the auspices of Activision, producers of hits like '*STAR TREK: VOYAGER - Elite Force*' and '*STAR TREK/Bridge Commander*.' Executive producer Marc Struhl and associate producer Dan Hagerty took a few moments away from their final checking of the in-game controls and AI to talk about commanding starships and looking for cheese in the depths of outer space.

Take the chair

'*STAR TREK/Starfleet Command III*' puts players in the center chair of vessels from the Federation, the Klingon Empire, the Romulan Star Empire, and, in the multiplayer game, the Borg collective; it's a Galaxy-spanning title that provides interstellar warfare and intense space combat for one or more gamers. Hagerty says the single-player aspects of this installment promise some of the most involving gameplay ever seen in a *STAR TREK* title.

"We've spent a lot of time on the campaigns, a lot of time getting the story right. In previous incarnations, the 'Starfleet Command' games were primarily multiplayer games with a single-player component. '*STAR TREK/Starfleet Command III*' has very strong, very deep single-player campaigns." Part of the key to making these aspects work is the game's 'outfitting' function, where players can customize their starships, refitting weapons, engines, and other systems for

The recommended specifications for 'Starfleet Command III' are a PII 350 PC with a 16 MB video card and 64MB RAM.





'Starfleet Command III' places the player in the captain's chair of a variety of vessels aside from traditional Federation ones. These comprise a number of alien races including the Klingons, the Romulans, and, in the multiplayer version, the Borg collective.



The timeline of the game is set just before STAR TREK NEMESIS, and the player can choose to captain and modify a D'DERIDEX-class Romulan Warbird.

optimum performance – Marc compares the refit system to the similar mechanic in the popular 'Mechwarrior' games of the 1990's, while Dan equates it with elements of the fantasy adventure game 'Baldur's Gate.'

The 'cheese'

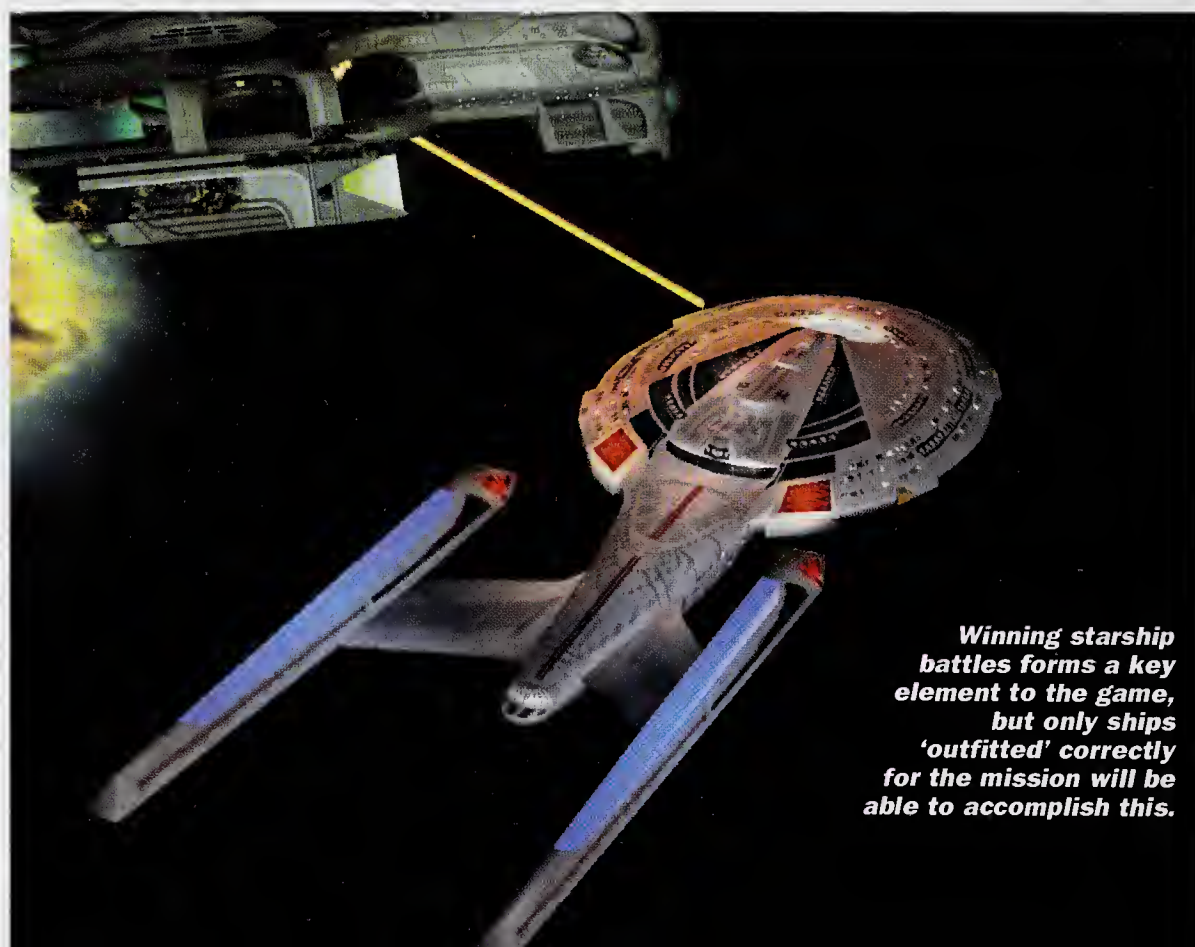
"It's really exciting, to be able to go to these different ships and configure them to better match your own playing style," says Struhl. "There's not necessarily one optimal ship layout or configuration. We also don't penalize you for experimenting with different systems configurations." Dan continues "You've got all this control to outfit your in-game avatar. It has taken months to make this feature really work. With the refitting, we had to balance the campaign with the expectation that players are going to refit their ships – so we've been testing and looking for what I call 'the cheese': the cheesiest, most exploitative way of winning! We've eliminated all that, so each ship has a character and limitations. But that's not to say that there aren't a lot of tactics in the game – there are still plenty of ways to win and for people to find their own ways to

win. There are different ways to approach the missions, and some that will earn you more points than others."

Marc feels that the game rewards players who experiment with the process. "I played a mission where I changed the configuration of my ship several times, and it really affected the course of battle.

You can try all kinds of arrangements and still succeed. It's a very rewarding experience when you feel that it's your tactical choices that are making you win. The ship is really your embodiment in the game – you're emotionally invested in it."

But conflict in 'STAR TREK/Starfleet Command III' isn't just with the computer; with the 'Dynaverse' system, multiple players will be able to fly and fight in large fleets against one another. "I'm really excited to see how it's going to play out," Hagerty enthuses, "because with the refit capability you're going to have all these people with all these different preferences and playing styles, and they'll be able to refit their ships to match. I can't say enough about it! It gives users so much power in the game – you can say, 'OK, I always wanted to command the U.S.S. Defiant NX-74205, but now I can not only fly the Defiant,



Winning starship battles forms a key element to the game, but only ships 'outfitted' correctly for the mission will be able to accomplish this.

I can determine the weapons configuration, or how powerful my transporters or my warp core arc.' When you run into someone on a 'Dynaverse' game, you'll have no idea what you're going up against! It's such a playground. I think that 'Starfleet Command' fans are going to love it, and players of other *STAR TREK* games like 'Armada,' 'Bridge Commander,' and 'Dominion Wars' will be amazed by the amount of control they'll have over their ships. You've never had a *STAR TREK* game like this!"

Game interface

Marc feels that Activision and Taldren have created a title that satisfies both 'Starfleet Command' fans and *STAR TREK* fans. "That's been our challenge from day one; we have all the features from the early 'Starfleet Command' games and we've made them more intuitive to use." Operating the multiple systems of your starships through a series of icon-driven menu interfaces, victory is a mouse-click away. Additional hotkeys also allow swift command strings to be input in the thick of battle; sending orders to wingmen, reconfiguring shield power levels, or firing photon torpedo salvos can all be controlled this way. The designers have worked hard to lessen the steep learning curve of the 'Starfleet Command' series, with six tutorial missions (featuring Patrick Stewart playing Captain Jean-Luc Picard as your instructor) covering all aspects of gameplay; after this short training regime, Hagerty says neophyte players will be able to "jump right into the campaign and start winning."

Dan notes the differences between tactical games like 'Starfleet Command' and other similar titles comes in the length of play – in theory, a single player online in the

This installment of the game immerses the player in the *STAR TREK* universe through the campaign missions, but the 'Dynaverse' multiplayer scenarios brings the player one stage further.



'Dynaverse' could gradually run up the ranks over months, building up 'prestige points,' which can be traded in for better hardware and components, or even a bigger class of starship. "It's not like a Deathmatch game, where you jump in, you fly around and then it's over.

There's going to be a tremendous investment in how good your ship is and how you are playing – and when you go into combat with someone, with your optimized ship and the officers you've trained and leveled up ... you want to win!"

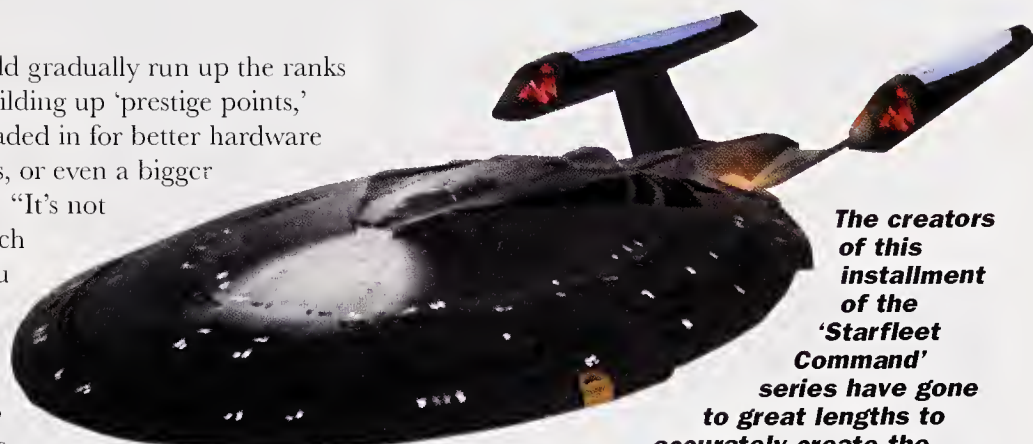
Dan admits he's a competitive gamer, and the latest installment of 'Starfleet Command' is perfectly suited to him; he also adds that the freedom of the game allows players to take part in a *STAR TREK* environment where the peaceful resolution of many TV series episodes is replaced by the excitement of full-on space combat. "'Starfleet Command' is not a simple game – I like to describe it as a real-time tactical chess game, where you always have to be thinking five moves ahead ... do I shoot now, or do I wait until I can fire on my enemy's weaker shield, and take a chance his wingman might hit me before I can cloak?"

Trainee officers

Another aspect of the game that adds detail to the experience is the use of 'officer' characters – these personalities become members of your bridge crew as the game unfolds, starting as raw recruits fresh from the Academy and gradually evolving into talented veterans. "As they get better you'll notice it in the game," says Dan, "as your tactical officer increases in



The game's 'outfitting' function lets players customize their own vessels, allowing them to modify the power of their warp core, the range of their weapons, and the strength of their transporters.



The creators of this installment of the 'Starfleet Command' series have gone to great lengths to accurately create the game's ships in detail.

skill, your weapons will do more damage. Your chief engineer will actually be able to extract more power from the warp core." A high-ranking security officer will help players to capture enemy ships by leading teams of marines on board. "Capturing is one of the pleasures of the game!"

"We've also worked to improve the artificial intelligence – they're fully capable of using every system in the game. You'll find computer-controlled ships doing hit-and-run attacks on you, launching shuttles at you, trying to lock on a tractor beam; sometimes it's kind of frustrating when a Klingon *Vorcha*-class cruiser decloaks right next to you and hits you with everything it's got!" Dan jokes. "We've also improved our location-based damage system. It looks really great – when a phaser hits (your ship), you'll see a big phaser burn on the hull! Right now, from a graphics standpoint this is the best-looking 'Starfleet Command' game ever."

Playability

"It's great value for money," Marc adds. "There's hundreds and hundreds of hours of gameplay here, in the 'Dynaverse' alone, along with the single-player 'Conquest' mode, the six tutorials, and 25 missions." With the single player game's plotline set just prior to the events of *STAR TREK NEMESIS*, Activision also plan to release a special extra mission based on the feature film, exclusively available for download via their website at www.activision.com. "If you hurry up and finish the single player campaign before the movie, the continuity will fit right in with *NEMESIS*!" says Dan. "There's no shortage of ideas for what we could do with an expansion pack or a 'Starfleet Command IV.'" Marc closes by noting that Activision are committed to producing high quality *STAR TREK* game titles. "As each year goes on, we gain more and more experience working with Paramount Pictures, and we produce better and better *STAR TREK* games." 

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Volume 1 Issue 7

Briefings: *U.S.S. Enterprise* History, The Cardassians, Holotechnology
Interviews: Nichelle Nichols, Max Grodénchik, Ronald D. Moore
Features: Andre Bormanis on Weapons and Tactical Systems, Scenic Art Department, 'STAR TREK: New Worlds,' Designing the Breen Attack Ship, Standing in for the Captain

Ref: STM007



Volume 1 Issue 8

Briefings: *Delta Flyer*, Captain Picard, The Vulcans, The Kazon
Interviews: Rene Auberjonois, Jennifer Lien, Fred Freiberger
Features: Designing Stellar Cartography, 'STAR TREK: Klingon Academy,' *STAR TREK* Costumes: Seven of Nine, Romance Aboard the *U.S.S. Enterprise NCC-1701*, Andre Bormanis on the Borg

Ref: STM008



Volume 1 Issue 9

Briefings: Starbases, The Ferengi, Starship Operations
Interviews: Robert Duncan McNeill, James Darren, Ricardo Delgado
Features: The Real *Starship Enterprise*, *STAR TREK: DEEP SPACE NINE* - The Fallen,' Liquid Nitrogen: *STAR TREK*'s Visual Effects Secret, *STAR TREK* Stories: Creating the Alamo Model, Rocky Frie: Prop Supplier

Ref: STM009



Volume 1 Issue 10

Briefings: Computer Systems, The Krenim, Seven of Nine, *U.S.S. Enterprise NCC-1701-D* (Part 2)
Interviews: Marina Sirtis, J.G. Hertzler
Features: Matt Jefferies - Designing the *U.S.S. Enterprise NCC-1701*, Writer Robert J. Doherty, Visual Effects House Digital Muse, 'STAR TREK: New Worlds, New Civilizations,' *STAR TREK* Stories: Quark's ship on 1940's Earth

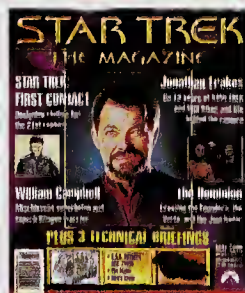
Ref: STM010



Volume 1 Issue 12

Briefings: *U.S.S. Enterprise NCC-1701-A*, The Klingons, Stellar Phenomena
Interviews: Andrew Robinson, Robin Curtis, Brannon Braga
Features: Matt Jefferies - Shuttles and the Shuttlebay, Designing Borg Costumes for *STAR TREK: FIRST CONTACT*, Designing the Bat'leth, Andre Bormanis on *STAR TREK* medical equipment

Ref: STM012



Volume 1 Issue 13

Briefings: *U.S.S. Voyager NCC-74656*, The Malon, Kirk's Crew
Interviews: Jonathan Frakes, William Campbell
Features: Designing Civilian Costumes for *STAR TREK: FIRST CONTACT*, A History of Klingon, *U.S.S. Voyager* Shuttlecraft, Creating the Dominion, Stephen Poe's Books, Illustrator Jim Martin, The *STAR TREK* Role Playing Game

Ref: STM013



Volume 2 Issue 1

Briefings: U.S.S. Grissom NCC-638, Dr. McCoy, Q's Anti-time Future, 23rd Century Aliens
Interviews: William Shatner, Nichelle Nichols, Hans Beimler, Jonathan Del Arco, John Dwyer
Features: Designing the Future, Women of *STAR TREK*, On the Frontier, *STAR TREK* Guitar, *STAR TREK* VFX: Levitating Commander Riker

Ref: STM025 & Ref: STM25A



Volume 2 Issue 2

Briefings: U.S.S. Stargazer NCC-2893, Dr. Bashir, Jupiter Station, Tactics and Maneuvers
Interviews: Roxann Dawson, John Logan, Eric Menyuk, Bryan Fuller
Features: Designing Species 8472, Designing Ares IV, *STAR TREK: VOYAGER* The Final Season, Q2: Father and Son, *STAR TREK: DEEP SPACE NINE* The Continuing Story

Ref: STM026



Volume 2 Issue 3

Briefings: U.S.S. Voyager NCC-74656, Kes, U.S.S. Equinox NCC-72381, Worlds of the Delta Quadrant
Interviews: Robert Picardo, Rick Berman, Michael Piller, and Jeri Taylor on Creating *STAR TREK: VOYAGER*, Brannon Braga
Features: Greatest Visual Effects, Greatest Makeups, Greatest Costumes, Designing *STAR TREK: VOYAGER*

Ref: STM027 & Ref: STM27A



Volume 2 Issue 4

Briefings: Deep Space Nine, Kira Nerys, The Overlookers, Games and Sports
Interviews: Garrett Wang, Rick Berman, Michael Piller, Jeri Taylor on Creating *STAR TREK: VOYAGER*
Features: Captain Archer and the 22nd Century, Designing *STAR TREK: VOYAGER*, Greatest Props, *STAR TREK: VOYAGER*: The Writers Look Back

Ref: STM028



Volume 2 Issue 5

Briefings: Pike's Starship Enterprise, Thomas Paris, Project Pathfinder, Starfleet Roles
Interviews: Cirroc Lofton, Kenneth Biller
Features: Reinventing the Ferengi, Second Unit, *STAR TREK: VOYAGER*'s Greatest Hair, Marvel Comics, Andre Bormanis on Suspended Animation, Bad Behavior, Designing the Type-12 Shuttlecraft

Ref: STM029



Volume 2 Issue 6

Briefings: U.S.S. Enterprise NCC-1701-E, Tasha Yar, The Voth, Galactic Archaeology
Interviews: Patrick Stewart
Features: Gene Roddenberry, On the Frontier with John and Mary Black, 35 Years of *STAR TREK*, Who is in the Federation? Reinventing the Ferengi Part 2: The Melting Pot, 'Starfleet Command Orion Pirates,' *STAR TREK* Sets, Andre Bormanis on Gravity

Ref: STM030



Volume 2 Issue 7

Briefings: Starfleet Ships, Odo, The Dominion Fleet, 23rd Century Aliens
Interviews: Rick Berman
Features: Meet the Crew of *ENTERPRISE*, Director James Conway on the Making of 'Broken Bow,' DC Comics, John Eaves, The Trouble With Q, 'Enterprise' Lineage from schooner to starship, Andre Bormanis on searching for alien life

Ref: STM031



Volume 2 Issue 8

Briefings: U.S.S. Enterprise Refit, K't'inga-Class Battle Cruiser, V'Ger
Interviews: Stephen Collins, Robert Wise
Features: The Director's Edition, Spock and Xon, Director's Edition VFX, Finishing The Movie, Persis Khambatta, Visual Effects: 1979, Robert McCall, Harold Livingston: Writing the first *STAR TREK* movie, The Memory Wall, Production Design

Ref: STM032 & Ref: STM32A



Volume 2 Issue 9

Briefings: U.S.S. Prometheus NX-59650, Geordi La Forge, Iden's Rebellion, Starship Operations
Interviews: Scott Bakula, Vaughn Armstrong, Brannon Braga, Robert Blackman
Features: Designing the Klingon Battle Cruiser, Obscure *STAR TREK* aliens, 'Starship Spotter,' 'Ships of the Line' Calendars, *STAR TREK* Science: Andre Bormanis on Enterprise NX-01's systems,

Ref: STM033



Volume 2 Issue 10

Briefings: Delta Flyer, Scotty, Klingon Culture, Starfleet Uniforms 2270's-2340's
Interviews: Linda Park, Jeffrey Combs, James Horan, Andre Bormanis
Features: Designing the Inspection Pod with John Eaves, Visual Effects: 'Broken Bow,' Designing the Runabout with Rick Sternbach, On the Frontier with John D.F. and Mary Black

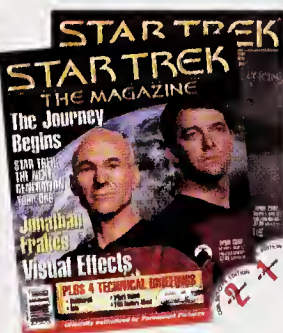
Ref: STM034



Volume 2 Issue 11

Briefings: Captain Proton, Tuvok, Freedom and Niagara Class, 24th Century Aliens
Interviews: Connor Trinneer, John Fleck, Phyllis Strong and Mike Sussman
Features: 'Canon' Books - the books that provide 'official' *STAR TREK* information, Unobtainium Model - the original U.S.S. Enterprise NCC-1701 shooting model

Ref: STM035



Volume 2 Issue 12

Briefings: Shuttlecraft, Data, Irina's Ship, 24th Century Aliens
Interviews: Jonathan Frakes, Maurice Hurley, Armin Shimerman, Majel Barrett
Features: DVD Box Sets, In the Beginning - *STAR TREK: THE NEXT GENERATION*'s birth, The Making of 'Encounter at Farpoint,' Imagining the Future, Visual Effects, 24th Century Props

Ref: STM036 & Ref: STM36A

Inside Volume 2 Issue 12:
Jonathan Frakes, and The Design
of Farpoint Station





Volume 1 Issue 14

Briefings: U.S.S. Enterprise NCC-1701-C, Starfleet Uniforms 2350's-2365, The Romulans, Propulsion Systems
Interviews: Robert Beltran, Chase Masterson
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D, Andrew J. Robinson's 'A Stitch in Time,' Designing the U.S.S. Equinox NCC-72381

Ref: STM014



Volume 1 Issue 15

Briefings: Deep Space Nine, Lore's Borg, 24th-Century Medical Equipment
Interviews: Majel Barrett Roddenberry, Rick Berman, William Sadler, Jon Povill
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D (Part 2), Ron Surma: Casting, Motion Control (Part 2), John Colicos: A Tribute, Elite Force Computer Game

Ref: STM015



Volume 1 Issue 16

Briefings: Earth History, The Jem'Hadar Attack Ship, Gamma Quadrant Races
Interviews: Denise Crosby, Nicole deBoer, Aron Eisenberg, John Meredyth Lucas, NASA's Janice Voss
Features: STAR TREK: The Animated Series, Designing the U.S.S. Enterprise NCC-1701-D (Part 3), A close look at the U.S.S. Voyager NCC-74656

Ref: STM016



Volume 1 Issue 17

Briefings: U.S.S. Enterprise NCC-1701, William Riker, Cardassian Ships, Spaceborne Life Forms
Interviews: Jeffrey Combs, Patti Yasutake,
Features: Creating the Ferengi with Herb Wright, John Eaves on Arming DS9, 'STAR TREK: DEEP SPACE NINE Companion,' STAR TREK: The Animated Series (Part 2)

Ref: STM017



Volume 1 Issue 18

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Interviews: Kate Mulgrew, Marina Sirtis, Josh Clark
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 1), Designing the Delta Flyer, An Inside Look at 'Unimatrix Zero,' Designing the Borg Tactical Cube, STAR TREK: New Frontier

Ref: STM018 & Ref: STM18A



Volume 1 Issue 19

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Interviews: LeVar Burton, Cecily Adams
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 2), Designing the U.S.S. Voyager NCC-74656, Talking to an Alien, Aliens and Artifacts, Mad Officers, Andre Bormanis on what constitutes life in STAR TREK

Ref: STM019



Volume 1 Issue 20

Briefings: U.S.S. Relativity NCV-474439-G, Spock, The Varro, The Bajorans
Interviews: George Takei, John Savage, Kenneth Biller, Robert Blackman
Features: Ronald B. Moore's Visual Effects Journal: 'Fury,' Designing the U.S.S. Voyager NCC-74656, Reinventing the Klingons (Part 2), STAR TREK 'Ships of the Line' Calendar

Ref: STM020



Volume 1 Issue 21

Briefings: U.S.S. Enterprise NCC-1701-D, Federation Law, The Borg Queen's Ship, Standard Issue Kit 2266
Interviews: Tim Russ, Rene Auberjonois, Jonathan Del Arco
Features: Doug Drexler on his work as a STAR TREK makeup artist, Ronald B. Moore's Visual Effects Journal: 'Fury' (Part 2), Klingon Wooing

Ref: STM021



Volume 1 Issue 22

Briefings: The Raven, 23rd Century Aliens, Ferengi Pod, Worf
Interviews: Dwight Schultz, Jonathan Frakes, Tiny Ron, Merri D. Howard
Features: Designing the Interiors of the U.S.S. Enterprise NCC-1701-D, Doug Drexler on his work as a STAR TREK scenic artist, Gold Key Comics: STAR TREK's Original Comics

Ref: STM022



Volume 1 Issue 23

Briefings: U.S.S. Dauntless NX-01A, Federation Starships, The Borg
Interviews: Rick Berman, Alice Krige, Manu Intiraymi
Features: Creating the Borg, Borg Costumes, Assembling the Borg Queen, Designing Borg Ships, Borg Makeup, The Borg Evolve, Borg Species Designations, Becoming Borg

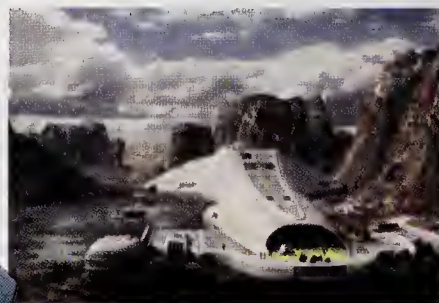
Ref: STM023 & Ref: STM23A



Volume 1 Issue 24

Briefings: Miranda Class, Wesley Crusher, The Vaadwaur, Starfleet Uniforms 2366-73
Interviews: Marc Alaimo, Susan Gibney, Martha Hackett, James Kahn
Features: Tim Earls: Set Designer, Designing Graphics: A Klingon control panel, Eden FX, Creating the Bajorans, Costumes for the Kai, Activision 2001, Captain Kirk and Computers

Ref: STM024



Inside Issue 23: Eden FX

Inside Issue 24:
The Borg and The Vaadwaur



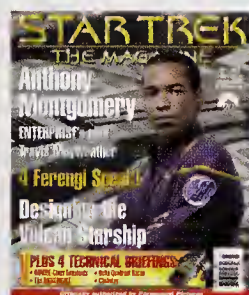
Volume 3 Issue 1

Briefings: Ares IV, Miles O'Brien, The Lokirrim, Starfleet Equipment
Interviews: Dominic Keating, Matt Winston
Features: Syd Mead on designing V'Ger, *STAR TREK* props – Klingon food, Starfleet Technical Database: Rick Sternbach on *Intrepid* Class Design Lineage, Image G, *ENTERPRISE* Visual Effects, Paint Your Own Borg
Ref: STM037



Volume 3 Issue 2

Briefings: Federation Vessels, Mirror Universe
Interviews: John Billingsley, Brannon Braga, Diana Muldaur, Tracy Tormé, Rob Bowman
Features: *STAR TREK: THE NEXT GENERATION*'s Second Season, Durinda Wood on Season Two's costumes, The Borg Attack, Designing the Klingon Raptor, 'STAR TREK Bridge Commander' – Activision's new computer game
Ref: STM038



Volume 3 Issue 3

Briefings: Danube-Class Runabouts, Delta Quadrant Races, The *Nightingale*, Chakotay
Interview: Anthony Montgomery
Features: Designing the *Ti'Mur* with Doug Drexler, Hans Beimler on *STAR TREK: DEEP SPACE NINE*, Jim Mees on his time working on *STAR TREK*, Durinda Wood's costumes for *STAR TREK: THE NEXT GENERATION*, *STAR TREK: The Experience*
Ref: STM039



Volume 3 Issue 4

Briefings: Admiral Janeway's Shuttle, Starfleet Personnel, Son'a Mission Scout Ship, Dr. Crusher
Interview: Ethan Phillips, Jonathan Frakes, Leonard John Crofoot, Ira Steven Behr
Features: Designing the *U.S.S. Enterprise NCC-1701-C*, *THE NEXT GENERATION* Season Three, Vulcans Acting Illogically, Robert Blackman on costumes from the third season of *TNG*
Ref: STM040



Volume 3 Issue 5

Briefings: Project Genesis, Khan Noonien Singh, the Ba'Neth, A Guide to Sickness
Interview: Walter Koenig, Nicholas Meyer, Paul Winfield, Robert Sallin
Features: *STAR TREK II: THE WRATH OF KHAN* – The Director's Edition, The Undiscovered Country, The Art Department, *STAR TREK II* costumes, *STAR TREK* Stories: New Members of Kirk's Crew
Ref: STM041 & Ref: STM41A



Volume 3 Issue 6

Briefings: *U.S.S. Centaur NCC-42043*, *U.S.S. Rhode Island NCC-72701*, Stellar Phenomena, Tsunkatse, Kai Winn
Interviews: Patrick Stewart, Robert O'Reilly, David Ogden Stiers, Ronald D. Moore
Features: *STAR TREK NEMESIS*, *THE NEXT GENERATION* Season Four, Production Design: Locations, sets, and starships, *TNG* Season Four Makeup
Ref: STM042



Volume 3 Issue 7

Briefings: *U.S.S. Enterprise NCC-1701-D*, Sulu, The Dinaal, 23rd Century Aliens
Interviews: Scott Bakula, Nichelle Nichols, Brannon Braga, Robert O'Reilly, Winrich Kolbe
Features: *ENTERPRISE* Visual Effects: Ronald B. Moore and Team, *STAR TREK* in Las Vegas, *STAR TREK* Makeup, *ENTERPRISE* Phase Cannons and Grappling Hooks, Starfleet Technical Database
Ref: STM043



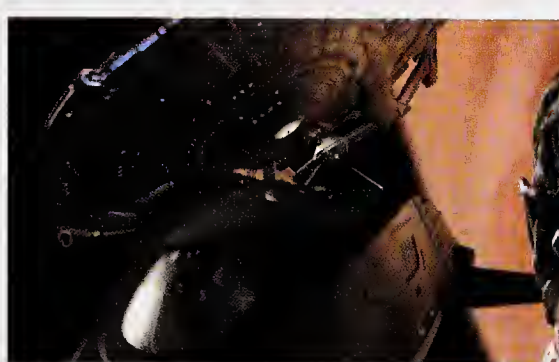
Volume 3 Issue 8

Briefings: *U.S.S. Excelsior NCC-2000*, The Qomar, The Bajorans
Interviews: Leonard Nimoy, Harve Bennett, Joe Menosky
Features: ILM: Visual Effects, Designing the Klingon *Bird-of-Prey*, *TNG* Season Five overview, Introducing Ensign Ro, Pitching to Michael Piller, Season Five overview
Ref: STM044 & STM44A



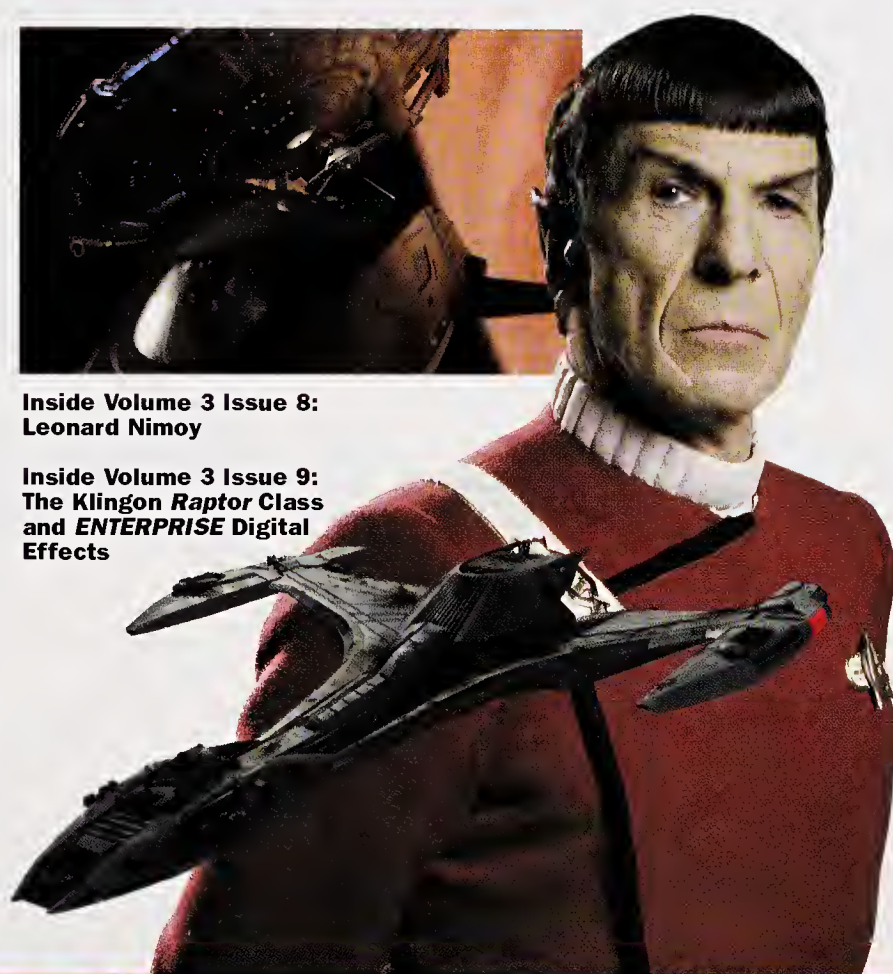
Volume 3 Issue 9

Briefings: Federation Vessels: 2161-2377, Kor, Raptor-class Scout Vessel, *U.S.S. Enterprise NCC-1701-D*: Deck By Deck
Interviews: Michael Dorn, Rick Berman, Dina Meyer, John Logan
Features: *ENTERPRISE* Visual Effects: Mitch Suskin and Team, Designing the *U.S.S. Excelsior*, The Toy Frontier, Starfleet Technical Database
Ref: STM045



Inside Volume 3 Issue 8:
Leonard Nimoy

Inside Volume 3 Issue 9:
The Klingon Raptor Class
and *ENTERPRISE* Digital
Effects



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STAR TREK Stories

Keeping Captain Picard in his place

Buckle Up!

In the first cut of *STAR TREK NEMESIS* Jean-Luc Picard finally got something that every starship captain needs – a seatbelt.

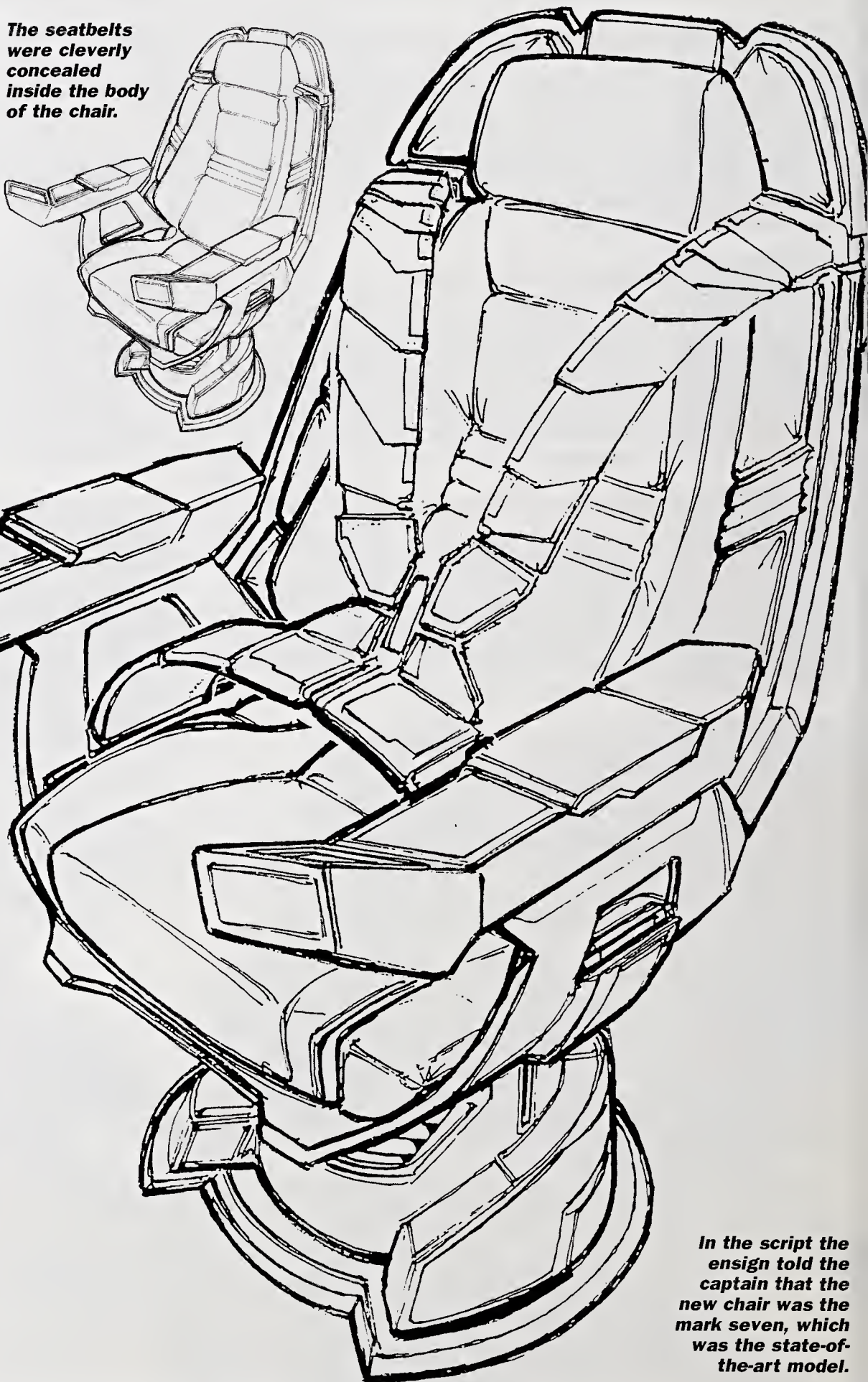
In the script for *STAR TREK NEMESIS* there was a scene at the end of the movie that showed the new first officer, Commander Martin Madden arriving on the *U.S.S. Enterprise NCC-1701-E* during a refit of the badly damaged bridge. Madden is clearly a little intimidated by his new commanding officer, but when the two men walk on to the bridge, we see that he has mellowed a little since the days of 'Encounter at Farpoint.'

Worf is warning an ensign who has just installed a new captain's chair that Picard doesn't like things being changed without his permission.

Picard, however, sits in the chair to try it out. At the ensign's suggestion, he presses a button and seatbelts fly into position, holding him firmly in place. Surprised, Picard smiles, "About time."

The scene was filmed, but ultimately the director Stuart Baird cut it out because it took away from the emotional impact of Data's death and the potential for his resurrection in B-4. So we'll only find out if Picard actually got his seatbelts if there's an 11th *STAR TREK* movie. ☆

The seatbelts were cleverly concealed inside the body of the chair.



In the script the ensign told the captain that the new chair was the mark seven, which was the state-of-the-art model.



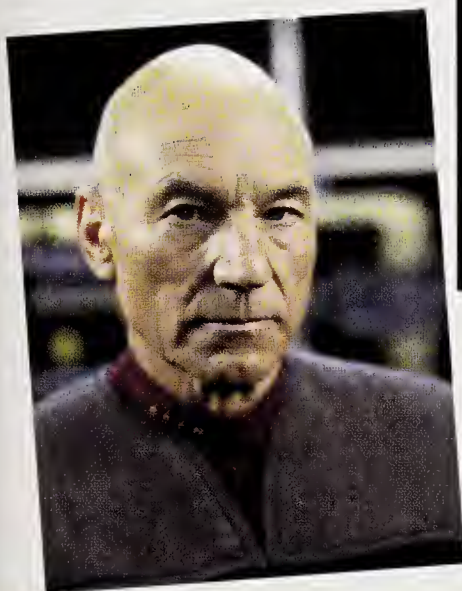
Until now, there has been nothing to hold captains in place during an attack.

COMING SOON

NEXT ISSUE ON SALE FEBRUARY 4, 2003

Patrick Stewart

The man behind Jean-Luc Picard with his reflections on STAR TREK NEMESIS.



STAR TREK: THE NEXT GENERATION

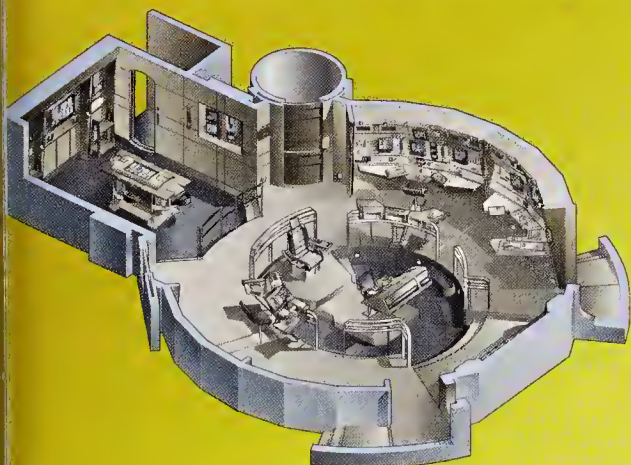
We continue our season-by-season examination of STAR TREK: THE NEXT GENERATION on television.

STAR TREK NEMESIS The Story You Never Saw

John Logan reveals how the story for STAR TREK NEMESIS evolved and which scenes were dropped.



PLUS TECHNICAL BRIEFINGS IN EVERY ISSUE



ENTERPRISE NX-01

- ★ Bridge
- ★ Exterior views
- ★ Sickbay

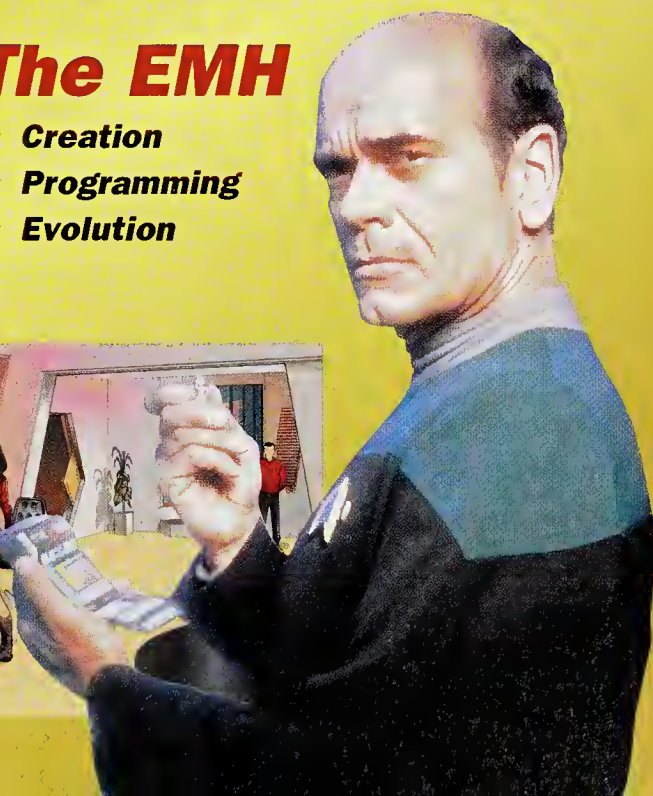
24th Century Aliens

DEEP SPACE STATION K-7

- ★ Mr. Lurry's Office
- ★ Station Bar

The EMH

- ★ Creation
- ★ Programming
- ★ Evolution



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